

The New Records

A BULLETIN FOR THOSE INTERESTED IN RECORDED MUSIC

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WITH this issue of *The New Records* we begin the eleventh volume of our little bulletin. Last month we included a renewal blank with each copy mailed, and so many renewals were received that it has been impossible for us to check our mailing list. We are, therefore, carrying over all of our subscribers, whether they renewed or not. We cannot continue this practice beyond this month, so if you have not as yet sent in your renewal, you should do so at once in order that you will not miss any issues.

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Linguaphone has recently issued a set of records for those persons who wish to study the International Morse Code. It consists of 10 lessons on five 10-inch discs with an instruction book compiled by Lt. Com. F. R. L. Tuthill, USNR, and Lt. (j.g.) E. L. Battey, USNR. These discs are contained in a substantial album. Price \$7.50.

In view of the fact that so many men in our armed services are required to know International Morse we have had numerous inquiries as to whether such a set of records were available. We are glad to state that such a set is available, and that from the reports that we have received it is entirely practical. We hope that our readers will pass this information along to men in the service, or who are about to join a service, where a knowledge of International Morse is required.

How to Teach Children to Know Music. Harriet Buxton Barbour and Warren S. Freeman. 256 pp. Smith and Durrell (New York). Price \$2.50 (postpaid within U. S. A.).

Here is a book that is the direct answer to the question, "How shall I train my child to have an appreciation of good music?" Thousands of

parents have asked this question and a number of books have been written on the subject. The trouble with most of them has been that they have been too technical and too involved. They assumed that the parent was a musicologist trained in child psychology. Most parents are neither musicologists nor psychologists and what they want is a simple direct method of interesting the child in music and developing its taste in that field of culture. The present volume is ideal for that purpose.

After a Foreword and a chapter on the phonograph it gets right down to business with a series of Listening Programs. The first covers music suggested for children up to age four, then follows chapters for children of kindergarten age, grades one to three, grades four to six, junior high school, and senior high school. With each program a list of phonograph records is given with a short but highly illuminating description of each record. Following these programs are chapters on: Music of the Day (Jazz); The Radio; Music Lessons, and Harmony at Home. The final twenty pages are devoted to: Basic Record Library Lists; Book Lists; Song Books, and Index.

It would seem to us that any parent who would like to guide his or her child in the appreciation of fine music could not do anything better than secure a copy of this excellent book and follow its suggestions. They are certainly simple and clear-cut.

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An unusual set of four 12-inch records has been recently brought to our attention. These discs contain a lecture entitled "Music in Nature" delivered by Professor Loyal Miller of the University of California. In his discourse Professor Miller analyzes the songs and calls of

BUY U. S. WAR BONDS AND STAMPS

birds to be found in his native state and illustrates them with very fine imitations that he is able to produce himself. His lecture is quite informal and he has a charm of expression that is most attractive. Any lover of the great out-of-doors should find these recordings of interest, and a most charming half-hour may be spent in listening to them. Professor Miller's lecture is one that may be listened to again and again. Every school that has a course in nature study should investigate these records, for we cannot imagine a more pleasant introduction to such a course than to listen to Professor Miller's informal talk. The price of the set of four discs is \$4.

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ORCHESTRA



Sibelius: Symphony No. 7 in C major, Op. 105. Five sides, and **Sibelius: Mélisande** (from "Pelléas and Mélisande," Op. 46). Philharmonic-Symphony Orchestra of New York conducted by Sir Thomas Beecham. 3-12" discs (C-11890D to C-11892D) in album. Columbia Set M-524. \$3.50.

Following the release last month by Victor of this same symphony in a recording by Golschmann and the St. Louis Orchestra, the present set is quite welcome. One might easily think he is hearing a different work, so different are these two albums. Last month's criticism of Golschmann's effort is entirely justified by Beecham's version. Beecham obviously understands the score better, he realizes more from it, and is able to make it far more interesting and palatable. Columbia will do well to issue more Sibelius symphonies conducted by Beecham, and made available in albums by themselves, instead of including them in Society Sets. Better than most Columbia recordings of the New York Philharmonic, the reproduction here, coupled with the fine interpretation, obviously make this set the best choice for those wishing to acquire the Sibelius *Seventh*.

Our observations last month that the *Seventh Symphony* could be placed on five sides proved to be well founded, for Beecham does just that. Then for good measure, in the desired Columbia set, we have an innocuous little excerpt from the incidental music Sibelius composed for Maeterlinck's play *Pelléas and Mélisande*. The second of nine numbers, *Mélisande*, offered here, is rather waltz-like, and its simplicity is set forth with characteristic Beecham care.

Sir Thomas certainly gets unusually fine response in this set from the New York Philharmonic Orches-

tra, which is having its headaches these days. At a cocktail party in Brooklyn, earlier in the season, Beecham remarked that he took over the London Philharmonic Orchestra when it was as bad as the New York Philharmonic is today! We wonder how the orchestra would play for him now, after that nice compliment. S.

Glazounov: Concert Waltz in F major, Op. 51. Two sides, and **Glazounov: Concert Waltz in D major, Op. 47.** Chicago Symphony Orchestra conducted by Frederick Stock. 2-12" discs (C-11933D and C-11934D) in album. Columbia Set X-232. \$2.50.

Lovers of music that is easy to listen to, light music that is considered one step beyond good musical comedy, will welcome this set heartily. It is without doubt very attractive music of its kind, and music that has a wide appeal. It is certainly healthier music than the glittering arrangements of several celebrated radio and recording maestri, who have a great following. The Glazounov Waltzes just miss being truly great, such as Strauss' masterpieces in this form, by lacking that certain something that most of Glazounov's output lacked. All of his work is scholarly, well-made, and sincere, but it seems to lack some extra forcefulness here, some more biting quality there, some more original touch elsewhere. But that is about the way Glazounov lived, a calm, uneventful life—a nice, quiet gentleman.

Frederick Stock always had affection for some gentle music such as the Glazounov Waltzes, and he plays them with the proper air of simplicity. For some prima donna conductor to streamline them would merely spoil their character. Stock and the Chicago Orchestra do a nice job, and are well recorded. The appeal of the set will be wide. Those who have collected all the Strauss, Victor Herbert, salon music, and other light favorites, now have a new item for their enjoyment. The Waltz in *D major* was previously recorded by Hertz and the San Francisco Orchestra, the reproduction of which now sounds primitive. The present set has the added advantage of being available in automatic sequence. S.

Stravinsky: The Firebird Suite. Five sides, and **Tchaikovsky**—trans. Stokowski: **Humoresque, Op. 10, No. 2.** NBC Symphony Orchestra conducted by Leopold Stokowski. 3-12" discs (V-11-8312 to V-11-8314) in album. Victor Set DM-933. \$3.50.

To many, *L'Oiseau de feu* will always remain Stravinsky's masterpiece. It has certainly not been neglected by recording companies. He who has yet to add this delicious work to his collection can probably do little better than to take the present version. It is a needless extravagance on Victor's part to issue it in these restricted times, considering the excellence of Stokowski's recording made with the Philadelphia Orchestra (Vic. M-291). To this day the Philadelphia version remains an excellent reproduction, and of course, a fine performance. The new set by the NBC Orchestra is even more subtle and gossamer in the section *Dance of the Princesses*, and

elsewhere even more excessive in Stokowski's Stokowskian touches. But it is still an effective and colorful job, and the reproduction is about the best yet achieved with the NBC group.

Columbia's contributions to *Firebird* recordings include another Stokowski performance—with the All-American Orchestra (M-446), and an old job conducted by Stravinsky (M-115) in which two sections of the suite are included which are omitted in all the Stokowski sets. Stravinsky gives an excellent account of the score but unfortunately the reproduction is not of the best. The All-American set is in turn not as good reproduction as the Victor sets. Since Stokowski has practically cornered the market with three recordings of the *Firebird*, one may as well choose the latest, for it will probably be in stock at most dealers.

The last side filler in the present set is a charming morceau in which Tchaikovsky shares honors with Stokowski. This arrangement was previously issued on Col. 19005D by Stokowski and the All-American Orchestra. S.

Steiner: Symphonie Moderne (On a Theme by Max Rabinowitz). Janssen Symphony of Los Angeles conducted by Werner Janssen. 1-12" disc (V-11-8311). \$1.

Those who remember the picture *Four Wives* will remember this selection. As we recall it, one of the important scenes is that of the husband, of one of the four wives, conducting a symphony orchestra. The selection he conducts is an original work by Max Steiner called *Symphonie Moderne*. It is this piece that Werner Janssen records on the present disc.

Symphonie Moderne was probably written to order and Mr. Steiner very likely had to turn out something that sounded important in the matter of a week or two. If that were the case, we rather think that he did a fairly good job. It is thrilling rather than profound—something that Tchaikovsky might have turned out when he wasn't up to par. However, there has been a demand for a recording of Mr. Steiner's opus, and we presume that many persons, especially those who remember the movie, will wish to add this disc to their libraries.

It has been well played under Mr. Janssen's direction and splendidly recorded by Victor. R.

Schubert: Symphony No. 5 in B flat major. The London Philharmonic Orchestra conducted by Sir Thomas Beecham. Seven sides, and **Schubert: Rosamunde, Op. 26**—a. Entr'acte No. 2; b. Shepherd's Melody (for Clarinet, Bassoon and Horn). Hallé Orchestra conducted by Sir Hamilton Hartly. 4-12" discs (C-69576D to C-69579D) in album. Columbia Set M-366. \$4.50.

Columbia plans to re-issue each month one outstanding set chosen from its Masterworks catalog. It will be contained in a new, illustrated album. The Schubert *Fifth Symphony* is an unusually fine performance and recording, and is worth the consideration of those who may have overlooked it previously.

It was reviewed, when originally issued, in *The New Records*, for June 1939.

Ravel: Alborada del Gracioso (from "Miroirs"). Cleveland Orchestra conducted by Artur Rodzinski. 1-12" disc (C-11910D). \$1.

A modern version of Ravel's ever-popular *Alborada del Gracioso* has been needed for a long time, and so Rodzinski's sparkling performance is particularly welcome. For those who like music of this character, here is truly a grand record. As most music lovers know, this work appeared in 1906 as a piano piece, and several years later Ravel produced the orchestral version that appears on this disc. In its orchestral form, it is an attractive and entertaining piece of music, revealing the composer's skill and cunning in finding an effective orchestral equivalent for his pianoforte conceptions. Especially fine reproduction is an added feature of this disc.

Elgar: Pomp and Circumstance March No. 1. One side, and **Londonderry Air (trad.)**. Columbia Broadcasting Symphony conducted by Howard Barlow. 1-12" disc (C-71441D). \$1.

Two popular instrumental favorites played with skill and taste by Mr. Barlow's excellent orchestra. Well recorded.

CHAMBER MUSIC



Schumann: Quintet in E flat major, Op. 44. Rudolph Serkin (piano) and the Busch Quartet. 4-12" discs (C-71442D to C-71445D) in album. Columbia Set M-533. \$4.50.

Excellent throughout, in every respect, is this welcome recording of the Schumann *Quintet*. Outstanding in the realm of quintets, Schumann's chamber music masterpiece is a basic requisite in any library. Schumann's material in this work is good, his melodies are uncommonly good, and good indeed is his working of them. The romanticism of Schumann, along with Schubert and Weber and even Mendelssohn, did not upset any classic traditions, although they were innovators working within the accepted principles of their day.

The first hearing of the *Quintet* was at a private performance in which Mendelssohn played the piano part at sight. He pointed out a few weaknesses, and Schumann made small changes in it. The *Quintet* is in four movements, each occupying two record sides. The first movement is in some respects the finest, although the second movement is probably more familiar, being in the form of a solemn march. The third movement is a scherzo, followed by the splendidly contrived finale. A fine, well-balanced work worthy of anyone's attention.

Previous recordings of the Schumann *Quintet* include a rather matter-of-fact job by Sanroma and the Primrose Quartet, and a very nice version by Schnabel and the Pro Arte Quartet. The former, of course, is the louder; the latter a fair reproduction of its day which is not equal to the present set. The Busch-

Serkin combination always results in good music making, and they make no exception this time. The piano part, characteristically prominent in this as in Schumann's other works, is done with technical fluency and with poise by Serkin, and the Busch Quartet as usual, gets to the bottom of the work. If you like chamber music, and don't have this one, it's a must. S.



OPERA

Beethoven: Fidelio—Gott! Welch' Dunkel heir (Florestan's Recit. and Aria—Act II). (Sung in German). René Maison (tenor) with orchestra conducted by Erich Leinsdorf. 1-12" disc (C-71410D). \$1.

With this aria from Beethoven's "Fidelio," René Maison makes his American debut on records. In fact, Mr. Maison had not made records for many years. The present writer remembers the tenor at the Opera-Comique during the summer of 1927, when he was engaged in singing such operas as "Tosca," "Bohème" and Alfano's "Resurrection" with Mary Garden. It was about this time that he made quite a number of records for French Odeon, and we don't believe he has made any from that time up to the issue at hand.

The selection is a happy one. Mr. Maison's seriousness and integrity as an artist are well displayed in this great aria from the prison scene, when Florestan is discovered languishing in Don Pizarro's dungeon. The conclusion of the aria is fiendishly difficult in its sustained writing, and Mr. Maison, like almost all other tenors, does not here escape wholly unscathed. His voice sounds throaty and vociferous in the unmercifully high passages which bring the aria to its close. For the most part, however, this is a very distinguished piece of work. There are many phrases and passages that emerge charged with artistic significance and Mr. Maison's treatment of the long recitative is worthy of special attention by any vocal student.

The aria is recorded with the entire orchestral introduction which precedes it, and this is well accomplished by Erich Leinsdorf. Columbia has done a fine job, technically, and we can enthusiastically report that Mr. Maison has made an auspicious record debut and has chosen a selection of compelling importance. D.

CHORAL



Moscow Strikes Back. Native artists recorded in Soviet Union. 4-10" discs in album, No. S-225. \$2.65.

This unique album contains eight selections from the Soviet film *Moscow Strikes Back*. The group is headed by *Song of My Native Land* by Isaac Dunayevsky recorded by the Symphonic Orchestra and Choir of the famous Bolshoi Theatre. It is said that *Song of My Native Land* is the God Bless America of

Russia, and it is quite easy to see how that could be because it has the combination of spirit and melody that makes it practically sing itself. The other selections are of varying quality, but those who have seen the film say that each fits into the picture perfectly. This album is certainly a timely item, when the whole world is watching with breathless interest the progress of the great Russian campaign.



VOCAL

Oratorio Arias. Richard Crooks (tenor) with Victor Symphony Orchestra conducted by Charles O'Connell. 3-12" discs (V-11-8315 to V-11-8317) in album. Victor Set M-934. \$3.50.

Handel: The Messiah—Comfort Ye, My People. One side, and **Handel: Samson**—Total Eclipse. (V-11-8315).

Handel: Judas Maccabaeus—Sound an Alarm. One side, and **Mendelssohn: St. Paul**—Be Thou Faithful Unto Death. (V-11-8316).

Mendelssohn: Elijah—If with All Your Hearts. One side, and **Mendelssohn: Elijah**—Then Shall the Righteous Shine Forth. (V-11-8317).

Six oratorio arias, three by Handel and three by Mendelssohn, are offered by Victor this month, sung by Richard Crooks.

There was need of fresh and up-to-date recordings of all these numbers, and Mr. Crooks seemed indeed the logical choice as their interpreter, for one recalls that this tenor began his career as a church and oratorio singer. Since those early days Mr. Crooks has become a national institution over the air-lanes, as well as a member of the Metropolitan Opera Association.

The tenor sings these selections with excellent diction and stirring effect, but somehow the simplicity, the sincerity and the religious fervor that should belong are missing. A theatrical note often protrudes and the feeling is always very much on the surface. Mr. Crooks is better tonally when he sings softly; the texture of the voice, when expanded, becomes hard. The singer has his familiar trouble with the *u* and *ee* vowel sounds—thus, "If with all your hearts" becomes in Mr. Crooks' voice, "If weth all your hearts." These distortions are not agreeable.

The recordings are admirable technically and the absurd amplification that used to take place in all of Mr. Crooks' records is happily absent. Charles O'Connell's orchestral support helps out enormously.

For those interested in such matters, let them dig up the acoustical records of these selections by the late Evan Williams. They will hear an art in the singing of Handel and Mendelssohn, and a sincerity which have never been duplicated since on records. D.

Songs of Free Men. Paul Robeson (baritone) with piano accompaniment by Lawrence Brown. 4-10" discs (C-17356D to C-17359D) in album. Columbia Set M-534. \$3.50.

Dzerzhinsky: Quiet Flows the Don—From Border to Border, and Oh, How Proud Our Quiet Don (one side, each). (Sung in English and Russian). (C-17356D.)

Blitzstein: No for an Answer—The Purest Kind of a Guy. One side, and **Robinson: Joe Hill.** (Sung in English). (C-17357D.)

The Peet-Bog Soldiers (arr. Eisler). (Sung in English and German). One side, and **The Four Insurgent Generals.** (Sung in English and Spanish). (C-17358).

Song of the Plains (arr. Knipper). One side, and **Donayevsky: Native Land.** (Sung in English and Russian). (C-17359D).

Paul Robeson's album of records, which bears the title of "Songs for Free Men," is a set of songs which carries a definite message. It is quite apparent after listening to these eight sides that Mr. Robeson is far more concerned with the propaganda of his various selections than with their musical quality. Nevertheless, despite this, he cannot help giving genuine and propagandaless pleasure through the sheer beauty of his velvety tones and the musical quality of his singing.

We question whether we like or approve of messages and propaganda being spread by the agency of music. Frankly, we do not care for such phrases as "Working men defend their rights" set to music. We like our propaganda spread through other mediums.

The selections in this album are varied. There are numbers in Russian, German, Spanish and English. The famous *Song of the Plains*, popularized through the many Russian films, is capitally sung. There are also two numbers of dubious musical value from Dzerzhinsky's Soviet opera, *Quietly flows the Don*. We are told that this opera is to have a New York premiere this summer.

After going through all eight sides of this little collection the impression received is one of monotony and of little true musical value. But Mr. Robeson is his magnificent and magnetic self. D.

Gypsies. Native artists (recorded in Soviet Union). 4-10" discs in album, No. S-222. \$2.65.

Authentic Russian Gypsy songs recorded in the Soviet Union. Of the several albums recently released of recordings made in Russia, this is perhaps the most attractive, and the one that will have the most general appeal. Many persons are fascinated by genuine Gypsy melodies, and this album contains a number of selections that will certainly appeal to such an audience. They have been very nicely recorded.

Musical Show Hits. Gladys Swarthout (mezzo-soprano) with Victor Concert Orchestra. 4-10" discs (V-10-1036 to V-10-1039) in album. Victor Set M-935. \$3.50.

Porter: Begin the Beguine (Jubilee). One side, and **Berlin: It's a Lovely Day Tomorrow** (Louisiana Purchase). (V-10-1036).

Kern: Smoke Gets in Your Eyes (Roberta). One side, and Youmans: Through the Years (Through the Years). (V-10-1073).

Schwartz: Dancing in the Dark (The Band Wagon). One side, and Friml: Give Me One Hour (The White Eagle). V-10-1038.

Gershwin: The Man I Love (Strike Up the Band). One side, and Rogers: My Heart Stood Still (The Connecticut Yankee). (V-10-1039).

Undoubtedly admirers of Miss Gladys Swarthout, particularly her army of followers on the radio, will welcome this small and compact album of popular selections by the admirable contralto.

We cannot say that we are too enthusiastic about her latest venture on records. To us it seems neither fish, flesh nor fowl. Popular selections such as these require a different approach than Miss Swarthout is able to command. She is too serious, too matter-of-fact and unyielding in her unvarying, well-placed tone and careful diction. The magic of the cocktail-hour, which such selections as "Smoke Gets in Your Eyes" and "The Man I Love" must have to be successful, is entirely missing here. One recalls rather nostalgically Marion Harris' provocative record of the Gershwin song.

When all is said and done, we cannot become too serious in a discussion of the present album. It is distinctly pleasant, will undoubtedly appeal to numerous people, and Miss Swarthout, though hardly the correct medium for "Begin the Beguine" and such, sings with excellent tone and smooth richness of voice.

The recording is first-rate and the orchestrations are just what they are apt to be in selections of this type. D.

Folk Songs from Soviet Union. Native artists recorded in Soviet Union. 4-10" discs in album, Nos. S-220A and S-220B. \$2.65 each.

These two albums labeled "Latest Folk Songs from Soviet Union" contain eight records, some of which were made in the Soviet Union and were offered for sale at the New York World Fair in 1939. Some of them are probably folk songs, but several of them are selections from Gounod's *Faust*, Rimsky-Korsakov's *The Czar's Bride*, and Rachmaninov's *Aleko*. As far as we can see, these albums contain a number of the recordings that are doubtless popular in present-day Russia and are examples of the artistic efforts of the Soviet musicians and the recording technique of their recording engineers. If you are interested in what the recording companies are doing in Russia, these albums will give you first-hand information.

Soviet Songs from Soviet Films. Native artists recorded in Soviet Union. 4-10" discs in album, No. S-215. \$2.65.

These recordings were taken from the sound tracks of famous Soviet films. Of particular interest is *Arise, People of Russia*, composed by the distinguished Russian composer, Sergei Prokofiev, and *Song of the Red Army Nurses* and *Red Army Nurses Arrive at the Front* from "Girl from Leningrad," a picture that had wide popularity here in America. This album contains a number of selections that were featured in recent Soviet films, and from it one may gain a good idea of the spirit of the Russia of today. Russian political philosophy and the spirit of the Red Army are inherent in all the pieces.

Flamenco (Songs of Andalucia). La Nina Valiente with guitar accompaniment by Jironimo Villarino. 3-10" discs (KN-523 to KN-525) in album. Key-note Set K-112. \$2.75.

These recordings have the authentic tang and remind us of a number of records that a friend of ours brought back from Spain several years ago. Of particular interest is the very clever guitar accompaniments supplied by Jironimo Villarino, whose remarks from time to time seem to encourage the singer in her renditions. An album of guitar recordings by this skillful artist is available on Musicraft and is a very attractive item. If you are interested in Spanish folk music, you'll find this group of records well worth investigating. The reproduction throughout is excellent.

Arensky—arr. Koschetz: *Valse*. One side, and **Tchaikovsky**: *None but the Lonely Heart*, Op. 6, No. 6, and **Tchaikovsky**: *At the Ball*, Op. 38, No. 3. Nina Koschetz (soprano), with piano accompaniment by Celius Dougherty (Arensky), accompanying herself at the piano (Tchaikovsky). 1-12" disc (SL-5512). \$1.

Sadero: Amuri, Amuri. One side, and **Dark Eyes** (Russian Gypsy Song). Nina Koschetz (soprano) accompanying herself at the piano. 1-12" disc (SL-5513). \$1.

Nina Koschetz made a number of records for Victor several years ago and many persons seemed interested in the excellence of her voice and the truly artistic manner in which she rendered her selections. We don't know the reason, but Miss Koschetz hasn't made any recordings for Victor for some time. Her many admirers will be delighted to know that she has made these two attractive discs for Schirmer. They are quite unique in that the soloist accompanies herself at the piano on three of the four record sides. The reproduction throughout is excellent.

The first letters in the record number indicate the manufacturer: B—Brunswick, BO—Bost, C—Columbia, CA—Co-Art, CON—Continental, CPS—Contemporary, Poets Series, CRS—Collector's Record Shop, CT—Concertone, CU—Columbia University Book Store, D—Decca, FRM—Friends of Recorded Music, G—General, GT—Gamut, HU—Harvard Film Service, IRCC—International Record Collectors' Club, KN—Keynote Recordings, MW—Hargail, MU—Musicraft, NCS—National Catholic Sound Recording Specialists, NMR—New Music Recordings, O—Odeon, OK—Okeh, PA—Parlophone, PAT—Pathé, PC—Paraclete, PD—Polydor, RF—Radiofunkens, SL—Shirmer's Library, T—Telefunken, TA—Tone Art, TE—Technichord, TM—Timely, and V—Victor.

Let Us Break Bread Together (arr. Lawrence). One side, and **Oh! What a Beautiful City** (arr. Boatner). Marian Anderson (contralto) with piano accompaniment by Franz Rupp. 1-10" disc (V-10-1040). 75¢.

Miss Anderson has chosen two spirituals, that we don't recall having heard before, for this attractive disc. She sings them in her usual sincere style. Here is a record that her many admirers will welcome. Excellently recorded.

PIANO



Bartók Plays Bartók. Béla Bartók (piano). 4-12" discs (CON 4005 to CON 4008) in album. Continental Set 102. \$5.50.

This album presents an opportunity to become intimately acquainted with one of the world's outstanding living musical personalities. Béla Bartók, born in Hungary in 1881, is a noted musical scholar, writer, teacher, composer and pianist. He has done unlimited research in the field of Hungarian folk music and most of his compositions are based upon the melodies he has discovered in his many years of work on that project.

The present album contains a number of short pieces taken from *Petite Suite* (1931); *Improvisations* (1920); *Three Hungarian Folktunes* (1914-1918), et al. These unique recordings give us an opportunity to listen to a number of various works played just as the composer intended them to be performed. Another example of the great value of the phonograph, that mystic instrument that so many of us now take for granted. Many composers have recorded their works, and in the years to come posterity will have a library of recorded music that will be of inestimable value. Think what it would mean today if we could refer to the recordings of the great musical giants of the past—Bach, Beethoven and Brahms for instance.

The piano reproduction is very fine and the surfaces of these discs are particularly smooth. All in all this album is one that serious students of music should not overlook.

R.

Reger: Waltz (Ballet Suite). One side, and **Dubensky: Gossips** and **Prokofieff: March** (from "The Love for Three Oranges"). (All arranged by Whittemore and Lowe). Arthur Whittemore and Jack Lowe (pianos). 1-10" disc (V-10-1041). 75¢.

The team of Arthur Whittemore and Jack Lowe make their Victor debut with these attractive little pieces that have been felicitously arranged for two pianos. They are all gay and pleasing to listen to and have been most skillfully performed. The recording is of the best. We shall look forward to more records by this talented pair.

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THE record manufacturers are calling more insistently than ever for scrap records. Rumors are continually being heard that some plan of turning in an old record for a new one is about to be put into effect—at least as far as the dealer is concerned. Certainly this is not necessary if some way can be found to get the old records that are no longer of value back to the dealers' stores. We hope our readers will bear this in mind and cooperate with their dealers whenever possible.

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The Music Goes Round. F. W. Gaisberg. 273 pp. Illustrated. The Macmillan Company (New York). Price \$3 (postpaid within U. S. A.).

A few days ago the review copy of Fred Gaisberg's *The Music Goes Round* arrived at the studio and we took it home unopened. After dinner, we picked it up and did not lay it down again until we had finished it. We missed Raymond Gram Swing for the first time in months. To say that Mr. Gaisberg's book is fascinating is putting it mildly. Certainly no one who has been interested in recorded music for any length of time will be satisfied until he has completed it, once he starts it. This is especially true of us oldtimers who have had at least twenty-five years' active contact with the phonograph and recordings.

Fred Gaisberg has been continuously associated with the phonograph industry since the early nineties, when, as an assistant to Emile Berliner, he helped perfect the disc record. In 1898 he was sent to Europe to persuade the musical celebrities of the day to make the first Red Seal records. He became chief recorder for H.M.V. in London, a position he held for over forty years. From his headquarters in that

city he made numerous recording trips throughout Europe and the Far East, and came in intimate contact, and learned to know well, practically all of the great artists of his time. He probably kept a very careful diary to which he referred in writing this amazing book.

To describe it briefly, *The Music Goes Round* is a history of the development of the recording industry, artist by artist, from Caruso to Menuhin. It traces its history through the contacts that were made with great musical personalities as each in turn appeared before the recording apparatus. All the great names to be found in the record catalogues since the turn of the century spring to life in the pages of this entertaining and informative volume. Mr. Gaisberg knew them all and has a happy faculty of remembering amusing incidents that occurred both in and out of the recording studio.

Just a quotation or two to stress the fact that after reading this grand book one cannot help feeling that he has surely become much better acquainted with the great artists of our time. For example, many persons feel that orchestral conductors generally are not much interested in recordings. Here is what Mr. Gaisberg says about two of them:

"It must not be imagined that Toscanini regards the gramophone as a negligible quantity or that this is the reason for his aversion to recording. On the contrary, he is a real gramophone fan and knows every record made by the most eminent of his colleagues. He listens carefully and can point out most of their shortcomings.

"Sir Thomas Beecham has been in and out of the recording studios and has conducted and heard more records than any other conductor, alive or dead. . . . Once, I recollect, he had

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passed the records of Wagner's 'Faust Overture' when he chanced to hear another interpretation by a rival conductor. At once he withdrew his records and started to record the work all over again."

And so it goes, page after page, each one seemingly more interesting than the last, until we come to the end only too quickly.

* * *

The Record Book (Second Supplement). David Hall. 106 pp. Smith and Durrell (New York), Price \$1.50 (postpaid within U. S. A.).

During December, 1940, *The Record Book* compiled and written by David Hall was published. This omnibus of information for the record collector jumped into popularity and thousands of copies were sold. All important recordings to that date were carefully analyzed and comparison made of the various versions of the same composition. In October, 1941, a Supplement was published, bringing the original volume to date. Later this Supplement was added to the first edition and a new enlarged edition was made available containing 900 pages. Price \$3.75.

On March 23, 1943, the Second Supplement listed above was published. Again Mr. Hall's famous book is brought up to date. The Second Supplement follows the style of the first with two important additions. The outstanding releases of the past year are listed at the beginning of each chapter. For example, the most important orchestral releases are listed at the beginning of the chapter on Symphonic Music, the most important chamber music recordings at the beginning of the chapter on Chamber Music, etc. The second important addition is an appendix listing by composer the "Recordings Discontinued From Domestic Catalogues Since the First Edition of *The Record Book* (December, 1940)." This appendix is of prime value to the collector because this information is not generally available.

This Second Supplement will doubtless be welcomed by record collectors everywhere. Mr. Hall is certainly to be congratulated for his careful and meritorious work in keeping his first great book up to the minute.

Several dealers have written us asking that we request those persons ordering records by mail to always supply a "second choice" list with their orders. This is a timely request during these days when every dealer's stock is far from complete. If collectors will heed this request for the duration, they will serve themselves by having their orders more quickly filled and will certainly ease the task of the dealers, all of whom are working with depleted and untrained staffs.

* * *

IMPORTANT NOTICE. All prices quoted in *The New Records* are list prices *exclusive of excise tax*. In ordering please add 5% to list prices quoted.

ORCHESTRA



Rimsky-Korsakov: Russian Easter Overture, Op. 36.

NBC Symphony Orchestra conducted by Leopold Stokowski. 2-12" discs (V-11-8327 and V-11-8328) in album. Victor Set DM-937. \$2.50.

Victor has finally answered numerous requests for a modern recording of the *Russian Easter Overture*. No one would seem to be better qualified to do the job than Stokowski, with whom this work has long been associated. He has done it frequently at concerts, and had a superb rendition on Victor records 7018 and 7019. For many admirers of the illustrious Leopold, mere announcement of this new set will suffice. For the rest a critical appraisal is necessary.

Stokowski the sorcerer is again in evidence. Of course, there is no reason why a male voice should not sing the passage Rimsky-Korsakov allotted to a trombone. The effect is not bad, although it remains more or less an "effect." But there is plenty of additional intrusion by Stokowski upon Rimsky's original score. The fact that Rimsky to this day is regarded as a master of instrumentation does not prevent Stokowski from touching up his ideas. The notes accompanying this album conclude with: "Note: In this recorded version Stokowski adds additional tone color to the score (towards the last half of the second side) by substituting a male voice in the chant-like recitative passage (maestoso) originally allotted to trombone." No score at hand, we cannot say just what else Stokowski has added, subtracted, substituted, or allotted; but the maestro can do much with merely his imagination. However, the net result is an obvious gilding of the lily.

Whether Stokowski is to blame for the abominable recording job, we do not know; but the breaks between sides are mechanically instantaneous — just as though chopped off by a knife (a sharp one). The final chord on the last side receives similar treatment.

Such uncalled for action is particularly regrettable for this set has been recorded in fine acoustics. It sounds like some made in the Cosmopolitan Opera House, New York, by the same group. Also on the credit side must be mentioned the fine response and excellent playing of the orchestra throughout. If we only had a good modern reproduction of Stokowski's old performance, we would really have something. S.

Beethoven: Symphony No. 1 in C major, Op. 21. Cleveland Symphony Orchestra conducted by Artur Rodzinski. 4-12" discs (C-11937D to C-11940D) in album. Columbia Set M-535. \$4.50.

Just as it takes all kinds of people to make the world, so it seems to take all kinds of interpretations to make a musical firmament. We now have about every conceivable interpretation of the Beethoven *First Symphony* on records. Toscanini and the BBC Orchestra (Vic. M-507) have a performance which to many is the criterion; although it is housed in the same album with Brahms' *Tragic Overture*, running an extra three sides. Ormandy and the Philadelphia Orchestra have a well recorded version which is not one of Ormandy's best efforts, and not as bad as many seem to think (Vic. M-409). Columbia's previous set was by Weingartner with the Vienna Philharmonic Orchestra (M-321), and for style and correct feeling for the music at hand, it is still tops, although the reproduction does leave something to be desired.

Now our popular friend Rodzinski comes along with an orchestra that plays with dazzling virtuosity, with a brilliance that fairly glistens. For snap and precision even Toscanini has nothing on this. Furthermore, Rodzinski has done no great malice to Beethoven. In fact, Beethoven may even have been highly pleased, for he was not one to drag his music—some of his tempo markings are faster than is often adopted today. We, somehow, prefer the more genial, gentle, good-natured approach of Weingartner in this instance. The *First Symphony* does not have to be played with razor-edged, breath-taking sharpness. But if you want it that way, don't fail to hear Rodzinski. In its way, his set is a model, the virtues of which include fine reproduction. S.

Skilton: Sunrise Dance and Indian War Dance (from Suite *Primeval*). Eastman-Rochester Symphony Orchestra conducted by Howard Hanson. 1-12" disc (V-11-8302). \$1.

This disc will probably bring to the attention of many music lovers the work of the American composer Charles Sanford Skilton (1868-). Mr. Skilton was born in Northampton, Massachusetts, and after studying music in America and Germany, he became, in 1903, professor of organ, theory, and music history at the University of Kansas. About 1915, he became interested in the music of the American Indians through teaching at Haskell Institute, a nearby government school for Indians. The present short pieces are from his *Suite Primeval*, his first effort

in this field. The suite was first written for string quartet and later rewritten for full orchestra. Mr. Skilton is best known for his work and research in the realm of Indian music, but he has also done meritorious work in other fields. He has composed some church music, his *Communion Service* in G is of especial interest. His dramatic works include his music to Sophocles' *Electra*, *The Sun Bride*, an opera in one act, that was recently performed over the NBC network, and a two-scene opera with prologue, *The Day of Gayomair*.

Howard Hanson presents performances on the present disc that show Mr. Skilton's music to advantage. The orchestral reproduction is of the best. R.

Walton: Scapino, a Comedy Overture. Chicago Symphony Orchestra conducted by Frederick Stock. 1-12" disc (C-11945D). \$1.

During the season 1940-41 the Chicago Symphony Orchestra celebrated its Golden Jubilee and the distinguished English composer William Walton wrote this overture especially for the occasion. It was first performed at a Chicago Symphony Orchestra concert on April 3, 1941. It is said that it was well received at this performance but whether it has been played often since, we don't know. We hardly think so, for it is not the type of music that would quickly gain favor with most audiences. As we listened to it, we kept thinking of a ballet, and we wonder if Mr. Walton did not have a ballet in mind when he composed it. If he didn't here is a tip—his overture would make swell background music for a humorous ballet. It's hardly sound enough to stand alone. R.

Weinberger: Czech Rhapsody. National Symphony Orchestra conducted by Hans Kindler. 1-12" disc (V-11-8297). \$1.

Here is a pleasing selection for orchestra by the brilliant Czech composer, Jaromir Weinberger, whose opera *Schwanda, the Bagpipe Player*, is known to most music lovers. *Czech Rhapsody* is not of world shaking importance, but as performed under the spirited direction of Hans Kindler, it fills two sides of this disc with very pleasant music. The orchestral reproduction is excellent.

CONCERTO

Beethoven: Concerto No. 5 in E flat major, Op. 73 ("Emperor"). Artur Schnabel (piano) with the Chicago Symphony Orchestra conducted by Frederick Stock. 5-12" discs (V-11-8322 to V-11-8326) in album. Victor Set DM-939. \$5.50.

The review copy of this set has not yet reached the studio, however, it may be available at dealers during the month. We therefore list it for those who have been awaiting its release; a review will appear in the next issue of *The New Records*.

Shostakovich: Concerto for Piano and Orchestra, Op. 35. Eileen Joyce (piano) with Arthur Lockwood (trumpet) and the Hallé Orchestra conducted by Leslie Heward. Five sides, and Scriabin: **Prelude in E major, Op. 11, No. 9** and Scriabin: **Prelude in C sharp minor, Op. 11, No. 10.** Eileen Joyce (piano). 3-12" discs (C-71421D to C-71423D) in album. Columbia Set M-527. \$3.50.

Issued in England in December, 1941, Columbia is finally releasing this much sought-after work in this country. Anything by Shostakovich is welcome by a host of his admirers today, but this concerto was particularly desired. At least that's the way it was here in America. However, the Englishmen may have felt differently, for the review it received in *The Gramophone*, when released in England, was rather a scathing one. That review started right off with the idea that this concerto "is not a very pretentious work, as regards the solo part, nor is its subject matter distinguished." Well, we feel that the subject matter of any composition may not be too excellent, and yet have a composition of merit, particularly with Shostakovich as the composer. Actually, some of the subject matter is quite good; some of it could be better. As is invariably the case with Shostakovich, the treatment of the subject matter is brilliant, clever, knowing, and musical.

The Concerto is scored, in addition to the piano, for a string orchestra and solo trumpet. It is the solo trumpet which is occasionally annoying to us, and to be sure, frequently indispensable to the fabric. But one must realize that very few composers even know the trumpet as a solo instrument, and employ it only along with several other trumpets for stentorian effects. For Shostakovich to merely use the trumpet as a solo instrument, and this without employing idiotic and tricky effects such as a large assortment of mutes and growls, is something unique and in the right direction. We dare say that the average first trumpeter of most symphony orchestras would be in a tight spot if called upon to render this particular trumpet part! For the most part, Arthur Lockwood does a fine job.

The piano part is fiendishly difficult, and Eileen Joyce, known to piano lovers everywhere, gives us a capital performance. She has a sincere feeling for the music, and her technique can well project it. Heward and the Hallé Orchestra are fine collaborators, the Hallé Orchestra being one with enviable traditions. The reproduction is very English and very good, and the encores on the final side are respectable examples of both Scriabin's and Joyce's art. From all of which the reader may gather that we are highly enthusiastic about this set.

S.

CHAMBER MUSIC



Debussy: Sonata No. 3 for Violin and Piano. Three sides, and Fauré: *Apres un Rêve*. Mischa Elman (violin) and Leopold Mittman (piano). 2-12" discs (V-11-8329 and V-11-8330) in album. Victor Set DM-938. \$2.50.

Mischa Elman and Leopold Mittman have done the record-world a fine service this month by presenting Debussy's last work and only one of its kind — his *Sonata No. 3 for Violin and Piano*. This work was composed in 1916-1917, when Debussy was already a semi-invalid living in Paris during the strain and excitement of World War I.

The present work is divided into the accepted three movements: *Allegro vivo*; *Intermede—fantasque et léger*, and *Finale: Tres animée*.

The music is generally characteristic of the composer, especially the first movement — evanescent, intangible and atmospheric. Sometimes the tenuous meanderings of the melodic line almost suggest that the composer was indeed losing his grip on this world and the realities from which he was soon to be released. For all the charm, wistfulness and fantasy of the music, there is lacking the strength and direction which blended with the poetry of his earlier compositions.

Whatever one may think of the *Sonata*, this is a very interesting contribution to the recorded music of Debussy, as the only other available recording was made a good many years ago by Alfred Dubois and Marcel Maas. Irving Kolodin in his *Guide to Recorded Music*, refers to this older set as: "rather thin performance and fuzzy recording." And so, it is doubly satisfactory to have this altogether splendid new rendition, which is magnificently recorded and which boasts of the famous "Elman tone."

On the fourth or spare side (the *Sonata* is brief), one finds Elman's own arrangement of Fauré's beautiful song, *Apres un Rêve* — a selection which gives him ample opportunities to display the qualities for which he is noted.



VOCAL

Czech Folk Songs ("Songs of Lidice"). Jarmila Novotna (soprano) with piano accompaniments by Jan Masaryk. (Sung in Czechoslovakian.) 3-12" discs (V-11-8318 to V-11-8320) in album. Victor Set M-936. \$3.50.

There is an impressive foreword, inside the cover of this album of Czechoslovakian folk-songs, by Jan Masaryk, Vice-Premier of that unfortunate country. The album furthermore marks the American debut of the charming Jarmila Novotna on records.

The collection has been entitled *The Songs of Lidice*, for these songs were all to be heard in that

tragic little town, and Mme. Novotna has dedicated this album to the memory of the heroic people of Lidice.

All this naturally gives the album an almost historic "twist," and also makes for unusual interest on the part of the listener, especially if he follows the carefully worded synopsis of each song on the inside of the album's back cover.

Musically, this collection of folk songs is rather parallel to the *Haugtussa Cycle* of Norwegian Songs by Grieg, which was so beautifully interpreted by Mme. Flagstad for RCA Victor a couple of seasons ago. It cannot be said that these songs have quite the variety of mood that the Grieg album contained. Here the mood is prevailingly nostalgic — a feeling of longing and sadness is apparent in most of the fifteen selections. To play all fifteen songs, one after another, is undoubtedly in the nature of an endurance test.

Mme. Novotna sings these selections with warmth and deep feeling. Her tone-quality on the present records is far lovelier than that which one hears her project from the opera stage, and she is admirably recorded. Vice-President Masaryk, himself, supplies the accompaniment, and both he and Mme. Novotna create an atmosphere of sincerity and undeniable appeal. D.

Oratorio Arias. Eleanor Steber (soprano) with the Victor Symphony Orchestra conducted by Charles O'Connell. 3-12" discs (V-11-8294 to V-11-8296) in album. Victor Set DM-927. \$3.50.

Haydn: The Creation — Recit.: **And God Said**, Aria: **With Verdure Clad** (two sides); Recit.: **And God Said**, Aria: **On Mighty Pens** (one side). **Handel: The Messiah** — **Rejoice Greatly, O Daughter of Zion** (one side); **I Know That My Redeemer Liveth** (two sides).

It is too bad that RCA Victor has done such a poor and slipshod job of recording the lovely voice of Eleanor Steber in this album of oratorio arias. The timbre of this voice has evidently completely eluded the sound engineers, with the result that the tone often seems to rattle and vibrate within a large echoing void which surrounds it. This is particularly true in the recitatives and any strongly taken notes above the staff. It is only in softly sung passages that the voice resembles the one that first appeared on Victor record 18088 some twelve months ago or more — one of the most promising debuts on records by a soprano in many a moon.

The present album of arias by Handel and Haydn might be said to complement the one by Richard Crooks, released last month. Miss Steber should have been an admirable choice, as she has the beauty of tone, the style and the seriousness of purpose to encompass this music in highly satisfactory fashion.

The album includes two arias from Handel's "Messiah": *Rejoice greatly, daughter of Zion and I know that my Redeemer Liveth*. Miss Steber displays a fine

technique in the first of these, and comprehension of the second, though a record of the latter by Lucy Isabelle Marsh lingers nostalgically in one's memory.

There are also two arias from Haydn's "Creation": *With Verdure Clad* and *On Mighty Pens*. Miss Steber sings the second of these quite exquisitely, comparing favorably with the coldly classical singing of Eide Norena on record V-15182. *In Verdure Clad* suffers the most from poor recording, and while well sung, again runs into comparison with an early recording by Lucy Marsh — a singer uniquely endowed and equipped to interpret music of this type.

Charles O'Connell gives admirable accompaniments, though his orchestra is made to sound unnecessarily brassy.

There has been so much talk lately by the recording companies and the different record reviewers about outmoded recording. We are told about the constant progress that is made in reproduction, about full-range, high fidelity, and what not. If one believes these well-meaning people, one would think that anything not recorded in the last three years is not worth bothering about. However, if one will take the trouble and compare Miss Steber's *On Mighty Pens* with the recording made by Mme. Norena several years ago, many and considerable doubts will arise as to the validity of the claims by these various authorities. D.

Folk Songs of the United Nations. Wallace House (tenor) accompanying himself on the guitar. 3-10" discs (A-201 to A-203) in album. Asch Set No. 340. \$2.65.

This unusual album contains folk songs of twelve of the United Nations and serves as an introduction to Wallace House, who sings them in their original languages and accompanies himself upon the guitar. Mr. House is an unique musical personality, as will be gleaned from the following notes which are taken from the Foreword that is found on the inside cover of this album.

"Wallace House was born in the Channel Islands. His family migrated to Canada, where he began his musical education. He studied with Francis Coombs, of the Toronto Conservatory of Music. From his parents he learned many English, Scottish and Welsh ballads and during his life in Canada he added the songs of that country to his repertoire. Upon coming to the United States he collected many American folk songs.

"One night Mr. House was in the home of a friend where people from many countries had gathered together. National differences showed strongly and a certain reserve seemed to permeate the whole group. Then someone started to play a guitar and sing in his native tongue. In a few minutes they were a mass of friendly people. . . . From that day on Mr. House determined to learn the songs of other nationalities — to find out why those men and women became happy, sympathetic and understanding all at once.

"Mr. House has performed these songs in concert,

on the radio, in the theatre, and for educational institutions. He is now teaching at Columbia and New York Universities, and is considered authentic among national groups and an authority from the educational standpoint. As staff instructor at New York University on the subject of Folk Song, he inaugurated the first course of its kind in this country."

For those who are interested in the subject this modestly priced little album contains a wealth of information and numerous examples. The original words with English translations are included for all of the songs not sung in English. For those sung in English the text of each song is included. Informative notes on each song are supplied by Mr. House. We found this album fascinating and do not hesitate to recommend it without reservation. R.

Danish Songs. Lauritz Melchior (tenor) with chorus, and piano accompaniments by Ignace Strasfogel. (Sung in Danish.) 2-10" discs (C-17360D and C-17361D) in album. Columbia Set X-233. \$2.

Lille Karen (folk song) and *Heise: The Hawks Fly over Land and Sea*. One side, and *Andersen: There Fly so many Birds* and *Andersen: Spring Is Coming*. (C-17360D.)

Lange-Müller: Heat Lightning on a Mid-summer Night and *Lange-Müller: Bright Sunshine*. One side, and *Lange-Müller: Serenade*. (C-17361D.)

We found this little album of Danish folk-songs not as arresting and captivating as many other similar collections. These songs seem to lack any deep or definite emotion—emotions such as are found, for instance, in this month's release of Czechoslovakian songs by Jarmila Novotna.

Nevertheless, the present volume has its points. In the first place it presents Danish music, which is little heard in America, and secondly, as its interpreter, Lauritz Melchior, this generation's outstanding singer of the heroic Wagnerian roles. Mr. Melchior, who is generally associated with the stentorian utterances of Tristan, Siegfried and Siegmund, has here a chance to display the gentler and more intimate side of his art. He is in generally good form, though there are times when one feels the great voice straining at the leash in the restraint imposed on it by the nature of these songs.

A chorus punctuates Mr. Melchior's last song, *Serenade from Renaissance*, with sporadic utterances. Ignace Strasfogel performs his not difficult task at the piano with nonchalant ease.

Technically the records are in every way satisfactory, though they demand three to four playings before they are heard at their best—a usual occurrence with Columbia records. D.

The first letters in the record number indicate the manufacturer: A—Aseh, B—Brunswick, BO—Bost, C—Columbia, CA—Co-Art, CON—Continental, CPS—Contemporary Poets Series, CRS—Collector's Record Shop, CT—Concertone, CU—Columbia University Book Store, D—Decca, FRC—Friends of Recorded Music, G—General, GT—Gamut, HU—Harvard Film Service, IRCC—International Record Collectors' Club, KN—Keynote Recordings, MW—Hargail, MU—Musicraft, NCS—National Catholic Sound Recording Specialists, NMR—New Music Recordings, O—Odeon, OK—Okeh, PA—Parlophone, PAT—Pathé, PC—Paraclete, PD—Polydor, RF—Radiofunkens, SL—Shirmer's Library, T—Telefunken, TA—Tone Art, TE—Technichord, TM—Timely, and V—Victor.

Mahler: Das Lied von der Erde. Charles Kullman (tenor), Kerstin Thorborg (contralto), and the Vienna Philharmonic Orchestra conducted by Bruno Walter. 7-12" discs (C-11054D to C-11060D) in album. Columbia Set 300. \$7.50.

Continuing its practice of reissuing a set from its present catalog each month, Columbia this month uses Mahler's masterpiece *Das Lied von der Erde* (The Song of the Earth). This album has enjoyed an unusually wide sale ever since its release, and now that attention is again being drawn to it, Mahler will soon have many more champions. The performance here is truly excellent in every respect, for Bruno Walter is closer to this score than any other conductor. It is, in addition, the most successful recording ever made at an actual performance, and the music itself is great music, having many moments of supreme beauty.

Haydn: Creation — *Now Heaven in Fullest Glory* Shone. One side, and **Haydn: Creation** — *Rolling in Foaming Billows*. Nelson Eddy (baritone) with orchestra conducted by Robert Armbruster. 1-12" disc (C-71450D). \$1.

This month Nelson Eddy turns his attention to two arias from Haydn's famous oratorio *The Creation*. Both are sung acceptably, and as very little has been recorded from this important work, this disc should prove to be of more than usual interest.

Lecuona: Dame de tus Rosas (English version "Two Hearts That Pass in the Night"). One side, and **Dominguez: Mala Noche** (Restless Night). (Canción Boleros, sung in Spanish.) Carlos Ramirez (baritone) with Victor Concert Orchestra conducted by Alfred Cibelli. 1-10" disc (V-10-1043). 75c.

The versatile Carlos Ramirez presents a couple of Latin American popular songs in a most fascinating manner. Splendidly recorded.



DICTION

Millay: The Murder of Lidice (abridged). Basil Rathbone (speaking) with Blanche Yurka and chorus. 3-12" discs (C-11946D to C-11948D) in album. Columbia Set M-536. \$3.50.

Miss Millay's striking poem, *The Murder of Lidice*, has been given a dramatic recording by Basil Rathbone and Blanche Yurka with the assistance of a chorus composed of seven solo voices. Everyone knows the story of the destruction of the little Czech town of Lidice and the mass murder of all of the male inhabitants by the Nazis in retaliation for the murder of Reinhold Heidrich, known as "The Hangman," an official of the German secret police. The present recording presents this story in a most dramatic way, and all those who hear these records will probably never forget this most dastardly of all Nazi atrocities.

The New Records

A BULLETIN FOR THOSE INTERESTED IN RECORDED MUSIC

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SEVERAL of our readers, who have been going through their collections looking for old acoustical records to add to the scrap pile, have written us asking if old "Red Seal" records have any greater value than the dealers' scrap price of two and a half cents each. Our answer is "Yes." However, generally speaking, they do not have much greater value. On an average we would say that old acoustical "Red Seal" records are worth about ten cents each to dealers who deal in records of this character. Of course, they must be playable and not badly scratched. A dealer in buying such records generally figures on reselling about ten out of each hundred that he buys and turning the other ninety over to the manufacturers for scrap. Therefore if he pays ten cents each for all of them, he loses seven and one-half cents each on ninety of them and hopes to make this up on the much higher prices he will charge for the ten desirable items. It would take a good-sized volume to explain which are value items and which are not. Generally, records that have been particularly popular have little or no value. The reason being that too many of them are readily available. Acoustical orchestral records have no value. Records by such popular artists as McCormack, Alma Gluck, Kreisler, Elman, Maud Powell have little value. Operatic records by artists who made few recordings and who were not generally known in this country have the greatest value. Most dealers who handle records of this character will make an offer for them provided they are supplied with a list. It is not necessary to list each record. The easiest way to make such a list is by artists. For example: 10 10" Caruso records; 24 12" Caruso; 16 12" Melba; 4 10" Ruffo; 9 10" Kreisler; etc., etc.

In view of the fact that ten cents each is better than two and one-half cents, it is worthwhile to make such a list if you have any quantity of old records that you no longer wish to keep.

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A Mingled Chime. An Autobiography by Sir Thomas Beecham, Bart. 330 pp. G. P. Putnam's Sons (New York). Price \$3.50 (postpaid within U. S. A.).

As Sir Thomas Beecham is one of the great personalities in the realm of the phonograph, we looked forward with considerable enthusiasm to reading his autobiography, the moment that we saw it on the list of new books to be published. It was therefore a great disappointment to us to find that neither the phonograph nor recordings of any kind are mentioned in his book. This is probably explained by the fact that Sir Thomas does not carry his text beyond the year 1924, and nearly, if not all of his recordings, were made after that date. Perhaps he has another volume in mind covering the period from 1924 on, but he certainly does not give any hint of it in the present text. We surely hope that one will appear because it would be of great interest to all record collectors. Fred Gaisberg in his fascinating book, *The Music Goes Round*, says that: "Sir Thomas Beecham has been in and out of the recording studios and has conducted and heard more records than any other conductor alive or dead."

However, the present book holds much that will interest those who collect phonograph records. Many important musicians and composers are mentioned and enlightening anecdotes about them are given. Many are quite amusing, as Sir Thomas has a fine sense of humor,

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and writes with a sharp pen. Of particular interest is the chapter on Frederick Delius, whose music early attracted the author's attention. Beecham was Delius' greatest protagonist and did more than any one person to bring his works to the attention of the music-loving public.

A Mingled Chime is not in the true sense an autobiography. It does not give any details of the author's personal life or that of the members of his immediate family. It is rather a sketchy history of Sir Thomas' musical life from early childhood, with asides on his views on education, foreign affairs, and politics.

We enjoyed this book thoroughly, and we believe that most persons who are devotees of Sir Thomas' masterful recordings will gain a fuller insight into the character of this truly great musician by reading it. As it is carefully indexed, those who wish to use its information on musicians of our times may do so quite easily.

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ORCHESTRA



Ravel: Rapsodie Espagnole. Cleveland Orchestra conducted by Artur Rodzinski. 2-12" discs (C-11952D and C-11953D) in album. Columbia Set X-234. \$2.50.

Turning again to Ravel, Rodzinski's interpretation of the *Rapsodie Espagnole* follows closely on the heels of his recent releases of *Daphnis and Chloé* and *Alborada del Gracioso*. In the present work, as in the others, Rodzinski molds the music very firmly, and everything is deeply etched. We have always had a more subtle conception of Ravel's music, more resiliency, and more finely drawn coloring. Rodzinski, of course, has a neat and clean performance of practically everything he conducts, and his Ravel is never hazy or indefinite. This serves him well in the final section of the Rapsodie, *The Fair (or Festival)*, which is excellently set forth. The first movement, *Prelude to the Night*, on the other hand, could conceivably be more restrained. The second and third movements are a *Malagueña* and a *Habañera*, both of which receive good treatment from Rodzinski.

The only other available recording is by Stokowski

and the Philadelphia Orchestra; however, it is far from a reasonable approximation of Stokowski's beautiful treatment of the score, for the reproduction does not do it justice. Rodzinski, therefore, has the field to himself with this newer and better recorded set. Those who have the opportunity of comparing Stokowski and Rodzinski will easily see the difference in approach.

Ravel's fans will welcome this new album, and those wishing to include Ravel in their libraries for the first time will find this dish one of his most palatable for a starter. Ravel had quite a feeling for Spanish origins, and at least a half-dozen of his important works are indebted to Spain for their flavor. But Spain or not, Ravel was a master of color, and Rodzinski highlights all of it. S.

Borodin: Symphony No. 2 in B minor. Seven sides, and **Glière: Russian Sailors' Dance** (from "The Red Poppy"). Minneapolis Symphony Orchestra conducted by Dimitri Mitropoulos. 4-12" discs (C-11902D to C-11905D) in album. Columbia Set M-528. \$4.50.

While practically a negligible work as a symphony, the Borodin *Second Symphony* seems strangely enough to have a sizable following. There are moments of attractive music in this uneven work, but as a whole it is weak. In the hands of Albert Coates, the best qualities of the symphony are convincing, and his old Victor recording (M-113) still remains the better one. Mitropoulos has a sensitive and precise orchestra which plays with greater technical precision than Coates' orchestra (London Symphony), but Mitropoulos has not the true feeling for the music that Coates has.

As for the reproduction, Coates' ancient version has still a wide margin of superiority, although it is not very good. For we have never heard anything to compare with the present Columbia set. Whatever hall and/or recording technique was used will, we earnestly hope, be abandoned forever. The only word we can think of to describe the sound in these record grooves is—cardboard. It is nothing resembling an orchestra and cannot be compared to anything else of recent issue, to our knowledge. Columbia's remarkable successes with the New York Philharmonic and Cleveland orchestras in *certain* recordings is something they might try to duplicate sometime in Minneapolis, for Mitropoulos and his band frequently have something of worth to say. Brilliantly recorded, we might even have been persuaded to like this symphonic offering, if for nothing more than its technical proficiency. The encore on the last side of this set hardly redeems the album as it is rather a fizzle too. S.

Griffes: Poem for Flute and Orchestra. Joseph Mariano (flute) and the Eastman-Rochester Symphony Orchestra conducted by Howard Hanson. 1-12" disc (V-11-8349). \$1.

Charles Tomlinson Griffes (1884-1920) is best known to record collectors for the fine recording of his *The Pleasure Dome of Kubla Khan* made by the Minneapolis Symphony under the able direction of Eugene Ormandy. This disc was released about eight or ten years ago and called to the attention of many music lovers the fact that Griffes had a rare talent for orchestration — many persons thought of him as a young American composer whose output was confined to works for piano, voice, and string quartet. The present work, *Poem for Flute and Orchestra*, his most mature composition, reminds one very much of *The Pleasure Dome of Kubla Khan* — its music has the same rich coloring, and beginning in a mystic, quiet mood it develops into a dance movement of unusual tonality with a slightly Oriental tang.

As we listen to this recording, we realize why so many critics have felt that Griffes, had he lived, would have produced music that would have put him at the head of American composers of our time. First of all he had impeccable taste, and his musical equipment was developing in a masterful way which indicated great things to come. However, his comparatively small output is of sufficient quality to assure him of a permanent place in American music.

Joseph Mariano and the Eastman-Rochester Symphony have produced a recording that calls for the highest praise, and one that cannot help strengthening Mr. Griffes' celebrity. The reproduction is excellent throughout.

R.

Tchaikovsky: Manfred, Op. 58 (Symphonic Poem). Indianapolis Symphony Orchestra conducted by Fabien Sevitsky. 7-12" discs (V-11-8338 to V-11-8344) in album. Victor Set DM-940. \$7.50.

Fauré: Incidental Music to Pélleas et Mélisande, Op. 80. Three sides, and **Rimsky-Korsakov: Dubinushka, Op. 69.** Boston Symphony Orchestra conducted by Serge Koussevitzky. 2-12" discs (V-11-8347 and V-11-8348) in album. Victor Set DM-941. \$2.50.

The review copies of these sets did not yet reach the studio, although stock may possibly be in dealers' hands by the end of the month. We will review these items in the next issue of *The New Records*.

Music of Soviet Republics. Native artists recorded in Soviet Union. 4-10" discs in album, No. S-228. \$2.65.

This album contains a number of instrumental selections recorded by various ensembles from scattered

sections of the Soviet Union. Among the musical organizations included are: Philharmonic Balalaika Players (Kiev); State Ensemble of Jewish Folk Musicians; Bessarabian Orchestra of Merit; and a trio of accordionists from the USSR Red Army Song and Dance Ensemble. A note by Noel Meadow printed on the inside of the cover of this album states that these accordionists are "believed to be among the finest in the world." We simply mentioned this statement because we wouldn't know it if they were.

To really appreciate these records we suggest borrowing a pair of felt boots, a candle, and a bottle of vodka. Turn out the lights, put on the felt boots in the dark, light the candle, drink the bottle of vodka, snuff out the candle (do not attempt to blow it out for fear of an explosion), then listen to these records until you begin to snore, which you will probably do very presently.

CHAMBER MUSIC



Beethoven: Quartet No. 12 in E flat, Op. 127. Budapest Quartet. 5-12" discs (C-71453D to C-71457D) in album. Columbia Set M-537. \$5.50.

Columbia has done great music a real service this month with a wonderful recording of Beethoven's Quartet No. 12 in E flat. This quartet is the first of the great five, and certainly one of the outstanding compositions in this form in the entire range of musical expression.

The writing of the quartet came about as an order from a distinguished Russian patron of Beethoven's, Prince Galatzin. This musical nobleman wrote to Beethoven in the year 1823, offering him 150 ducats for three quartets. This was the period just following Beethoven's tremendous work on the colossal Ninth Symphony. Nevertheless, with unflagging zeal, he set to work on the Galatzin order, and after a year of work and concentration, the first of the quartets — which is the one here presented — was finally completed to the satisfaction of the composer.

The Quartet in E flat is a joyous, vigorous composition. This is true despite the erroneous conception of some listeners. To support this fact, we find that Beethoven had scrawled the motto *La Gaiete* above a sketch of the composition found in his workbooks.

There have been two notable recordings of the E flat quartet which are still available to record collectors, an excellent one by the Busch Quartet and a fine reading by the Klingler Quartet, but when all is said and done, we feel that the present one by the superlative Budapest Quartet with its luminous playing and great sense of style is the definitive rendition.

The recording is one of the best jobs that Columbia has ever done — the tone of the strings emerging clear and unusually lifelike.

D.

CONCERTO



Beethoven: Concerto No. 5 in E flat major, Op. 73 ("Emperor"). Artur Schnabel (piano) and the Chicago Symphony Orchestra conducted by Frederick Stock. 5-12" discs (V-11-8322 to V-11-8326) in album. Victor Set DM-939. \$5.50.

Unfortunate indeed is the lot of the reviewer who must name a choice between the present recording and the one recently issued by Serkin and the New York Philharmonic under Walter (Col. M-500). Is it not baffling to choose between two pieces of exquisite jewelry? Schnabel is so sensitive, so warm yet authoritative; while Serkin has breadth and virility with an immense technical prowess under perfect control. One never ceases to respect Schnabel's refreshing approach to Beethoven; but no one could fail to admire Serkin's commanding treatment of this brilliant work.

The orchestral accompaniment provided by Stock is thoughtful and well adjusted to Schnabel's conception, and while as much may easily be said for Walter's accompaniment, Stock may be a bit ahead in the detail and deeper penetration. The matter is small and would not be a deciding influence.

The reproduction in both cases is excellent, but to us the Columbia set is more satisfying. The ring of Serkin's piano and the clear transparency of the orchestra are captured with more natural results than on the Victor set, which seems to have a rather glassy tone. The surfaces of both are smooth, with average noise level.

Our personal choice between the two sets is for Serkin, but we would never force the issue with anyone. We are just more satisfied with the Serkin set from the standpoint of brilliant execution and superb reproduction, although we feel half sorry for having to actually name a choice.

While the music needs little comment, it is interesting to recall that the title "Emperor" is a name associated with the work because of its expansive grandeur, and not because of any dedication or other reason. No other title could more aptly describe this titan work, which remains the favorite Beethoven concerto, second only to his *Fourth Concerto*, by a slender margin. Previous recordings of the "Emperor" have been omitted from discussion and comparison because they are definitely overshadowed by Schnabel and Serkin, in spite of various admirable qualities of their own. S.

Prokofiev: Concerto in D major, Op. 19. Joseph Szigeti (violin) with the London Philharmonic Orchestra conducted by Sir Thomas Beecham. 3-12" discs (five sides) (C-68402D to C-68404D) in album. Columbia Set M-244. \$3.25.

Another in the series of monthly re-issues by Columbia, the Prokofiev *Concerto in D* is notable for the authority of the interpreter. Prokofiev himself has declared that Szigeti is the greatest interpreter of his concerto. The performance and recording are both excellent; and the music itself is nearly unique in its humor, to say nothing of its fiendish difficulties for the executant. A set worthy of having the spotlight on it again.

VOCAL



Ponce: Estrellita. One side, and **Marchesi: La Folletta.** (Sung in German.) Erna Sack (soprano) with orchestra. 1-10" disc (RF-R8228). \$1.25.

Kapeller: Just Once I was Tipsy. One side, and **Lincke: Glow Worm Serenade.** (Sung in German.) Erna Sack (soprano), with chorus and orchestra. 1-12" disc (RF-R7037). \$2.

Arditi: Parla Valse. One side, and **Flotow: Martha—Den Teuren zu versoehnnen.** (Sung in German.) Erna Sack (soprano) with orchestra. 1-12" disc (RF-R7038). \$2.

Lehar: Paganini—Nobody Loves You as Much as I. One side, and **Zeller: Der Vogelhaendler**—Roses Blossom in Tyrol. (Sung in German.) Erna Sack (soprano), Marcel Wittrisch (tenor), mixed chorus, and orchestra. 1-12" disc (RF-R7040). \$2.

Ever since Miss Sack toured this country in concert during the 1937-38 season, there has been an insistent demand for her recordings. Few of them have been made available and the above list of four discs will be very welcome to her many admirers in this country. While the selections are of no great musical value, they give Miss Sack many opportunities to display her amazing coloratura voice. As we listened to them we tried to think of another coloratura soprano, now appearing before the public, who could equal Miss Sack's performances and we certainly could not name one. We believe that she stands at the top of the list of artists in this field. We hope that when the war is over, either Victor or Columbia will engage her services, and then we may have her recordings of some of the arias made famous on records by such artists as Tetrazzini and Galli-Curci.

Romberg: *My Maryland*—Mother. One side, and **Coward:** *Bittersweet*—I'll See You Again (introducing *Kiss Me*). Gladys Swarthout (mezzo-soprano) with Victor Concert Orchestra. 1-10" disc (V-10-1044). 75¢.

Miss Swarthout presents two popular selections from the realm of light opera in her usually pleasing manner. The recording is of the best.

Frontier Ballads. Bill Bender (tenor); and Clayton McMichon (tenor). 4-10" discs in album. Asch Set 410. \$2.65.

Here is a collection of Frontier Ballads and Cowboy Songs of the days of '49 sung by Bill Bender and Clayton McMichon. Mr. Bender accompanies himself on the guitar and Mr. McMichon is supported by an old-time dance orchestra. The selections are: *Sweet Betsy from Pike*; *Ten Thousand Years Ago*; *Mustang Grey*; *Buffalo Skinners*; *Sam Hall*; *Old Joe Clarke*; *Jesse James*; and *Arkansas Traveler*. The recording has been very well done, and for those who are interested in songs of this period these discs are heartily recommended.

The Red Army Sings. Red Army Song and Dance Ensemble. 6-10" discs in album, Nos. S-210A and S-210B. \$3.75 each.

These two albums contain a number of songs that are popular with the Red Army, sung and played by a group of musicians who travel from place to place for the entertainment of the personnel. As all members of the group are members of the armed services they give concerts at various points on the front as well as in the camps. If you would like to hear popular dance tunes of the Soviet Union here they are in authentic versions.

OPERA

Donizetti: *L'Elisir d'Amore*—Udite, udite o rustici (Act I). (Sung in Italian.) Salvatore Baccaloni (basso-buffo) with Columbia Opera Orchestra and Chorus conducted by Erich Leinsdorf. 1-12" disc (C-71383D). \$1.

This is a grand recording of this amusing aria. The great Baccaloni is well supported by an adequate orchestra and chorus, and as we listen to this disc, we rather feel that we are present at a performance of this gay opera. As the reproduction is excellent, we can recommend this record without reservation.



Verdi: *La Traviata*—Ah! fors' e lui (Act I). (Sung in Italian.) Bidú Sayão (soprano) with orchestra conducted by Erich Leinsdorf. 1-12" disc (C-71451D). \$1.

This month Columbia follows up its series of operatic arias sung by the charming Brazilian soprano, Bidú Sayao, with the aria "Ah! fors' e lui" from Verdi's ever lovely "Traviata."

A discussion of the music and melodic invention of this wonderful *scena* seems almost out of place at this late date, and so we will content ourselves with a description of Miss Sayao's singing.

Bidú Sayao is a lyric soprano with coloratura tendencies, and so her voice is indeed an unusually happy selection for the recording of the Verdi piece. The singer combines warmth with flexibility—a combination which does not always exist in singers of this aria—and somehow she manages, through her voice, to make the character of Violetta live on wax. The delicate nostalgia of "Ah fors' e lui" is vividly contrasted with the forced and brilliantly feverish gaiety of the allegro part of the aria, the celebrated "Sempre libera."

There have been naturally many excellent and even superlative renditions of this music on records from the earliest days of the phonograph. There were the splendid celebrity records of Melba and Sembrich, the spectacular one by Tetrazzini (which is perhaps the finest of all), the delicate legato of Galli-Curci's rendition and an interesting early Columbia recording by no less a person than Mary Garden, which would indeed surprise people who make the mistake of thinking that Miss Garden could not sing and had no voice to speak of. Contemporary electrical recordings include those by Lucrezia Bori and Helen Jepson. Miss Bori's is abbreviated and the Spanish soprano only sings the "Ah fors' e lui," while Miss Jepson's, though technically most accurate and fluent, misses some of the characterization that should be here.

And so, Miss Sayao's emerges as the most complete and satisfactory rendition of the aria to be found in modern catalogues today. The actual recording of her voice is open to question, as the sound engineers have allowed the singer to be placed too near the microphone, as they often do with voices of moderate volume. The result is that there is often an undesirable vibration in the sounds which flow from the grooves.

D.

PIANO

Liszt—arr. Robertson: *Liebestraum No. 3*. One side, and **Paganini**—arr. Liszt and Taylor: *La Campanella*. Bartlett and Robertson (pianos). 1-12" disc (C-71452D). \$1.

These two popular selections have been nicely arranged for two pianos and Bartlett and Robertson give spirited performances that should please their many admirers. The piano reproduction is very fine.



DICTION



Coffin, Robert P. Tristram (reading his own poems). *Foxes and Graves and Barn Swallows*. One side, and *The Race; Easter Orr; and There Yet Survived a God*. 1-12" disc (HU-P1013). \$2.

Coffin, Robert P. Tristram (reading his own poems). *Roxiney Boody and Lomey Catlin*. One side, and *Winter Milking and The Pheasant*. 1-12" disc (HU-P1014). \$2.

Coffin, Robert P. Tristram (reading his own poems). *How to Make a Willow Whistle and Where I Took Hold of Life*. One side, and *This Is My Country and Cows Are Coming Home in Maine*. 1-12" disc (HU-P1016). \$2.

Coffin, Robert P. Tristram (reading his own poems). *Crystal Moment; Golden Falcon; and Young Spring*. One side, and *Strange Holiness and Humming Bird*. 1-12" disc (HU-P1018). \$2.

Coffin, Robert P. Tristram (reading his own poems). *The Cry and Paths in the Dew*. One side, and *This Was the Word and Footsteps of Flame*. 1-12" disc (HU-P1020). \$2.

Spencer, Theodore (reading his own poems). *A Reason for Writing; Polite Song; A Situation; and A Kind of Good-bye*. One side, and *Joshua and the Suicide; A Paradox; Song; Contemporary Song; and Spring Song*. 1-12" disc (HU-P1028). \$2.

Spencer, Theodore (reading his own poems). *Practical Advice; A Narrative; The 13th, the 19th, the 20th Centuries; and A Lesson in Natural History*. One side, and *The Day; The Inflatable Globe; Eden, or One View of it; Why Weavers Object; and Problem of Immortality*. 1-12" disc (HU-P1030). \$2.

Spencer, Theodore (reading his own poems). *Political Song; Versions of the Same Thing; Truth; and The Circus*. One side, and *A Religious Question; Old Man's Song; The Widow; A Circle; A Kind of Progression; and Afterwards*. 1-12" disc (HU-P1032). \$2.

Eberhart, Richard (reading his own poems). *Maze; For a Lamb; Where Are Those High and Haunting Skies; and The Return of Odysseus*. One side, and *In a Hard Intellectual Light; and The Groundhog*. 1-12" disc (HU-P1034). \$2.

The first letters in the record number indicate the manufacturer: A—Aseh, B—Brunswick, BO—Bost, C—Columbia, CA—Co-Art, CON—Continental, CPS—Contemporary Poets Series, CRS—Collector's Record Shop, CT—Concertone, CU—Columbia University Book Store, D—Decca, FFM—Friends of Recorded Music, G—General, GT—Gamut, HU—Harvard Film Service, IRCC—International Record Collectors' Club, KN—Keynote Recordings, MW—Margall, MU—Musicraft, NCS—National Catholic Sound Recording Specialists, NMR—New Music Recordings, O—Odeon, OK—Okeh, PA—Parlophone, PAT—Pathé, PC—Paraclete, PD—Polydor, RF—Radiofunkens, SL—Shirmer's Library, T—Telefunken, TA—Tone Art, TE—Technichord, TM—Timely, and V—Victor.

Eberhart, Richard (reading his own poems). *The Scarf of June; Two Loves; Burden; and Now Is the Air Made of Chiming Balls*. One side, and *Man's Greed and Envy Are so Great; If I Could Only Live at the Pitch that Is Near Madness; I Walked out to the Graveyard to See the Dead; and Those Who Love Struggle*. 1-12" disc (HU-P1036). \$2.

Barker, George (reading his own poems). *Four Sonnets from a Cycle of 30*. One side, and *Munich Elegy No. 1*. 1-12" disc (HU-P1038). \$2.

Gogarty, Oliver St. John (reading his own poems). *Non Dolet; The Blackbird in London Town; Elbow Room; and To Petronius Arbiter*. One side, and *Fresh Fields; The Crab Tree; and The Plum Tree by the House*. 1-12" disc (HU-P1040). \$2.

Gogarty, Oliver St. John (reading his own poems). *Leda and the Swan*. One side, *To a Cock and To a Boon Companion*. 1-12" disc (HU-P1042). \$2.

Fletcher, John Gould (reading his own poems). *Clipper Ships*. 1-12" disc (HU-P1044). \$2.

Virgil: Aeneid—Introduction and first lines. One side, and **Caesar: Gallic War**—Caesar meets Ariovistus. Spoken by Prof. E. K. Rand (in Latin). 1-12" disc (HU-CL3). \$2.

From time to time we have listed recordings sponsored by Harvard University and issued under the supervision of Associate Professor F. C. Packard of its English Department. These recordings have been greeted with considerable enthusiasm by persons interested in records of this type. The above list includes the readings by the poets themselves of a number of their works, and added to this list in a couple of readings in Latin by Professor E. K. Rand. All of the recordings have been very carefully made, and the reproduction and the record surfaces are of the best.

Turn in your old records for scrap—they help get you the new ones you want.

The New Records

A BULLETIN FOR THOSE INTERESTED IN RECORDED MUSIC

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The History of Music in Performance. Frederick Dorian, with an introduction by Eugene Ormandy. 387 pp. Illustrated. W. W. Norton & Co., Inc. (New York). Price \$4 (postpaid within U. S. A.).

Dr. Dorian is Assistant Professor of Music at Carnegie Institute of Technology and his book is the first that has come to our attention covering the important subject of the true relation between the creative and the interpretative artist. The whole field from Palestrina to the present day is covered. However, this is not a history of music one must remember. Throughout, the interpretative artist is highlighted against the creative artist in each period so that at the end one may come to a conclusion as to the proper relation of each toward the other.

Mr. Ormandy in his interesting introduction points out that music is of little value until it is performed—very few persons can get much musical enjoyment from reading a score. The music must be heard to be appreciated. And Mr. Ormandy confesses that the continual problem of the honest interpreter is to present the music of a composer as he would want it performed, and this is a task that often brings the most severe criticism upon the head of the interpretative artist. Who shall say how Bach, or Beethoven, or the other great masters would have their music interpreted?

Perhaps Dr. Dorian's scholarly treatise may be of help. That is surely the fundamental purpose of his book. Certainly it is a worthy guide,

and one that should be of prime interest to the intelligent listener as well as the interpretative artist himself.

* * *

We are very sorry to learn that Columbia "Add-A-Part" records will be discontinued for the duration. That means that the present stocks on dealers' shelves constitute all of these interesting records that will be available until after the war is over. "Add-A-Part" records, as the name implies, are made with a part missing which the owner supplies. In other words, one adds the missing part. Columbia has issued a wide selection of these discs, most of them in the realm of chamber music with various instruments missing. However, there are a few that supply piano accompaniments for the missing voice. In the chamber music series there are selections with the following parts missing: first violin; second violin; viola; violoncello; piano; flute; oboe; B flat clarinet; and Horn in F. If you play any of these instruments, and would like to practice ensemble playing with the aid of "Add-A-Part" records you should visit your dealer without delay while he still has some of these fascinating records in stock. The publishers of this bulletin have a very limited number of "Add-A-Part" catalogs which they will mail to the first few readers who request them.

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BUY U. S. WAR BONDS AND STAMPS

ORCHESTRA



Prokofieff: Classical Symphony in D major, Op. 25. St. Louis Symphony Orchestra conducted by Vladimir Golschmann. 2-12" discs (11-8437 and V-11-8438) in album. Victor Set DM-942. \$2.50.

Vladimir Golschmann and the St. Louis Symphony Orchestra continue their recordings for RCA Victor this month with a finely balanced rendition of Prokofieff's popular *Classical Symphony*.

Immediately on its release, this set will undoubtedly come into sharp comparison with the two existing recorded versions of this symphony—the one by Serge Koussevitzky and the Boston Symphony, and the other by Dmitri Mitropoulos and the Minneapolis Symphony. Golschmann seems to strike somewhere between these two versions. He doesn't achieve quite the subtlety, polish and elegance that Koussevitzky attains, nor, on the other hand, is his version as pointed, brilliant and humorous as Mitropoulos' reading. Nevertheless, Golschmann's version of this charming symphony, with its modern effects and idioms so cleverly superimposed on a classical structure, is an arresting one.

We feel that the conductor of the St. Louis Symphony understands the score well, and along the lines which he has chosen, he gives a fluent, well-paced interpretation of the score, catching many of the salient points which Prokofieff has so deftly written.

The recording is excellent, round and mellow, lifelike in its reproduction of the strings. Certainly Golschmann enjoys a vastly superior studio technique than was employed in the days when Dr. Koussevitzky first recorded his version of the symphony. D.

Fauré: Incidental Music to Pélleas et Mélisande, Op. 80. Three sides, and **Rimsky-Korsakov: Dubinushka, Op. 69.** Boston Symphony Orchestra conducted by Serge Koussevitzky. 2-12" discs (V-11-8347 and V-11-8348) in album. Victor Set DM-941. \$2.50.

This recording of Gabriel Fauré's incidental music to *Pélleas et Mélisande* by Serge Koussevitzky and the Boston Symphony is thrice welcome, as the only other recording available to date has been one by Albert Wolff directing the Berlin Philharmonic. This latter recording was made in the early days of electrical records and the sounds that come out of the grooves are muddy and nebulous to ears now accustomed to present-day standards.

This music has been often featured by Dr. Koussevitzky, and it is quite apparent that he has an altogether personal affection for the score. Outside of Boston, Fauré's music is not often heard in this country, which is a pity, as it is altogether charming.

Fauré's conception of the Maeterlinck fantasy is quite different from the more celebrated one by Debussy. Fauré achieves an almost gothic quality in his music. The score is divided into three parts: The

dreamy, shadowy *Prelude* with its twilit atmosphere; the section called *Fileuses*, wherein the whirr of the spinning-wheel is cleverly suggested, and the charming and nostalgic *Sicilienne*, which completes the work.

On the fourth side Dr. Koussevitzky has seen fit to place a song of Rimsky-Korsakov called *Dubinushka*. The contrast seemed a little rude to us.

The recording is quite splendid and takes its place securely among the fine recordings that Dr. Koussevitzky has given us. D.

Tchaikovsky: Manfred, Op. 58 (Symphonic Poem).

Indianapolis Symphony Orchestra conducted by Fabien Sevitzky. 7-12" discs (V-11-8338 to V-11-8344) in album. Victor Set DM-940. \$7.50.

Several composers have selected Byron's dramatic poem for inspiration in musical composition, the most distinguished of which were Schumann and Tchaikovsky. Byron indicated music for his work, and the nearest approach to the essence of his poem is usually considered to be Schumann's score. Tchaikovsky has developed a symphony or symphonic poem, in four movements "after the dramatic poem of Byron." Tchaikovsky's *Manfred* might be compared to Liszt's *Faust* or even *Dante* symphonies, and to some degree Berlioz's *Fantastic Symphony*. In order of composition, between his *Fourth* and *Fifth Symphonies*, there are passages clearly reminiscent of many of his other works. The vapors of romance permeate it, and there is more than one bombastic passage, too. The work as a whole does not, however, seem to have the unity and logic, and the free, natural, easy-flowing qualities of his last three symphonies. It may be Tchaikovsky's dislike for composing slavishly to a program, for he found it difficult to do this, although he followed closely the outline provided by Balakirev, at whose suggestion he set *Manfred* to music.

Courageous indeed, is Victor's issuance of this album in these restricted times, for it consumes seven records, the fourteen sides of which are reasonably well-filled. Fabien Sevitzky is well known as a sympathetic interpreter of Tchaikovsky, and his reading has much to commend it. He keeps the music well in hand, draws fine climaxes, and does not indulge in overstatement. The orchestra is nearly able to meet his demands, although the Philadelphia Orchestra would have turned out a finished product noticeably better under his same direction. The reproduction is well accomplished, and the side breaks are agreeable.

We had the feeling, after hearing the work, that Stokowski or someone could make judicious cuts in this work to excellent advantage. With such treatment it might even make concert programs frequently. Stokowski did wonders with Shostakovich's *Seventh Symphony*, and he and other conductors have operated on other inflated works to good avail (and occasionally to disaster). But for the first, and perhaps the last, recorded version of *Manfred*, it is best to have it complete. S.

Mendelssohn: Symphony No. 3 in A minor, Op. 56 ("Scotch"). Minneapolis Symphony Orchestra conducted by Dimitri Mitropoulos. 4-12" discs (C-11968D to C-11971D) in album. Columbia Set M-540. \$4.50.

Again Columbia has failed to capture the sonorities of a full symphony orchestra with the correct balance and timbre. Not once in this set did we hear truly appealing string tone; the strings sound more like horns or something. Why we cannot get a decent reproduction of the Minneapolis Orchestra in this day and age is beyond us, for Victor had no trouble doing it seven or eight years ago. Columbia, too, has made a few fair recordings of them, such as the Beethoven *Pastorale Symphony* and the Mahler *First Symphony*. It is therefore a foregone conclusion that the most desirable recording of the *Scotch Symphony* is the one by Iturbi and Rochester Orchestra (Victor M-699). The quality of sound in the Iturbi set is quite satisfactory. Iturbi is also a bit more resilient and congenial in his approach to the music than Mitropoulos, who is his characteristic brittle and snappy self. The old Weingartner set is out of the running for the average record collector today, for its reproduction is obviously of an older vintage, and it is not pressed in drop sequence (although its interpretation is more than the equal of the newer sets).

Mendelssohn's *Italian* and *Scotch* symphonies are in a sense unique in symphonic literature, for they have a certain gaiety or charm and warmth that were Mendelssohn's alone. Mendelssohn was very much of a traveler, by his own choice, and his trip to Scotland in 1829 netted the musical world two masterpieces: *Hebrides Overture* and *Scotch Symphony*, although the latter work took thirteen years to materialize. Its first performance was in 1842, under the composer's direction. Mendelssohn was not too fond of attaching a program to his music, and while the whole work conveys a Scottish flavor, it is mainly in the final movement that the music is Scotch. S.

Kreisler—trans. Sevitzky: **Praeludium and Allegro in E minor.** Indianapolis Symphony Orchestra conducted by Fabien Sevitzky. 1-12" disc (V-11-8439). \$1.

Dr. Sevitzky has transcribed Fritz Kreisler's *Praeludium and Allegro in E minor* for symphony orchestra and presents it for the first time on records. This work has appeared on the programs of the Indianapolis Symphony Orchestra several times and has always been greeted with enthusiasm. It is not a work of any great profundity but it is pleasing to listen to, and one from which a great number of persons will derive considerable enjoyment. It has been given a nice performance and is well recorded.

Coates: By the Sleepy Lagoon. One side, and **Dawes: Melody.** Tommy Dorsey and his Orchestra; Tommy Dorsey, trombone soloist. 1-10" disc (10-1045). 75c.

Tommy Dorsey now becomes a Victor Red Seal artist! A really great trombonist, Mr. Dorsey amply

demonstrates his ability on this little disc, which contains two smooth melodies that have been immensely popular. We doubt that nearly enough of these discs will be pressed to meet the demand, so if you are interested, we suggest that you place an order with your dealer at once.

Bach: Brandenburg Concertos Nos. 1 to 6. Busch

Chamber Players conducted by Adolph Busch. Concertos 1 to 4: 8-12" discs (C-68434D to C-68441D) in album. Columbia Set M-249. \$8.25. Concertos 5 and 6: 6-12" discs (C-68442D to C-68447D) in album. Columbia Set M-250. \$6.50.

Columbia's reissue for June is the two-volume set of the complete *Brandenburg Concertos* in the celebrated performances by the Busch Chamber Players. Critics and public alike have acclaimed these definitive performances for their fine style and uniform excellence. We are pleased that their popularity is having added impetus at this time.

CONCERTO



13

Corelli—arr. Malipiero: Concerto in C major for Organ and Strings. Three sides, and **Corelli: Sonata in D major for Strings and Organ.** E. Power Biggs (organ) with Arthur Fiedler's Sinfonietta. 2-12" discs (V-11-8278 and V-11-8279) in album. Victor Set DM-924. \$2.50.

Music as lovely and charming as you could imagine is in this album. Everything about it from the first record groove to the end is nearly perfection. The Biggs-Fiedler combination has five other contributions in the Victor catalog, all of which are sterling; but this one seems even better than the rest. Particularly striking here is the blend of organ and strings and the rapport of Biggs and Fiedler, to say nothing of the excellent reproduction and surfaces.

Corelli deserves the gratitude of every music lover, for he not only produced ingratiating music of his own, but blazed the trail for Handel and Bach, especially Handel, whose concertos for organ stem from the Italian style. Corelli was a virtuoso fiddler, and his skillful use of strings was, of course, natural; together with which he was blessed with a great melodic gift and a sense of form and style. To this day his music is most compelling, and seems always clear and fresh.

In the notes (written by Mr. Biggs) which accompany the present album, is an interesting paragraph which we would like to quote for the benefit of those who may not acquire the set. It is of interest from the standpoint of musical history: "The *Sonata in D major*, on the fourth side of the two records, is one of the forty-eight (No. 2 of set 3) that Corelli wrote as trios for two violins and violoncello, with a figured bass for organ. This form of the 'Sonata da chiesa' was brought to a high degree of artistic perfection by Corelli and the collection enjoyed an enormous popularity during his lifetime. Today this music is not only enjoyable for its own sake but has become historically interesting as the precursor of the string

quartet; for a century later, at the hands of Haydn and Mozart, the continuo was omitted, the viola added, and the modern string quartet was born."

We might point out from this, that in addition to collectors of organ music, chamber music fans should investigate this set; and we truly believe that ninety per cent of all record collectors will derive much pleasure from this superb album. We prize it highly.

S.

CHORAL



B. **Gregorian Chant Recordings.** Benedictine Monks Choir of Saint Benoit-du-Lac. 6-10" discs in album. \$5.

For those who enjoy Gregorian Chant and those who would like to delve further into its mysteries this excellent album is highly recommended. The recordings have been made by the Benedictine Monks Choir of Saint Benoit-du-Lac (Lake Memphremagog), Quebec, Canada. These monks belong to the Congregation of Saint Pierre de Solesmes, and are continuing in America the task of restoring Gregorian Chant to its proper place in the realm of sacred music, so auspiciously begun by their brothers in France. Students of Gregorian Chant will recall the excellent records made by the Monks Choir of Saint Pierre de Solesmes Abbey under the direction of Dom J. Gajard, O.S.B., which were issued by Victor several years ago.

An excellent booklet accompanies the present album containing a brief history of Gregorian Chant, and informative notes on each selection sung by the choir. Five of the six discs in this set contain selections from the liturgy of the Mass in the order in which they occur in the Roman Missal. The sixth disc contains appropriate hymns and anthems. We were deeply impressed with the quality of the voices in this choir and the skill with which they sang this difficult music. Purists may question the unintrusive organ accompaniments of these recordings, stating that Gregorian Chant should always be sung without accompaniments of any kind. The addition of the organ did not spoil these recordings for us, and we doubt if many persons will object to them.

It is stated in the booklet that these discs are being issued for the purpose of acquainting the general public with Gregorian Chant and thus bringing about its greater popularity by increasing knowledge and appreciation of this unique musical form. Perhaps this is the reason for the very modest price of this excellent album.

R.

The first letters in the record number indicate the manufacturer: A—Asch, B—Brunswick, BO—Bost, C—Columbia, CA—Co-Art, CON—Continental, CPS—Contemporary Poets Series, CRS—Collector's Record Shop, CT—Concertone, CU—Columbia University Book Store, D—Decca, FMR—Friends of Recorded Music, G—General, GT—Gamut, HU—Harvard Film Service, IRCC—International Record Collectors' Club, KN—Keynote Recordings, MW—Hargail, MU—Musicraft, NCS—National Catholic Sound Recording Specialists, NMR—New Music Recordings, O—Odeon, OK—Okeh, PA—Parlophone, PAT—Pathé, PC—Paraclete, PD—Polydor, RF—Radiofunkens, SL—Shirmer's Library, T—Telefunken, TA—Tone Art, TE—Technichord, TM—Timely, and V—Victor.

PIANO



Bach—arr. Busoni: Chorale Preludes—I Call to Thee; In Thee Is Joy; Sleepers Awake; Rejoice, Christians. Egon Petri (piano). 1-12" disc (C-71463D). \$1.

The excellence of the piano reproduction on this disc is striking. It is the first thing that we noticed when we placed it on our phonograph. Mr. Petri's playing throughout is of high calibre, and the interesting Busoni arrangements of these popular Bach choral preludes make this a disc of more than usual merit.

DICTION



Thompson: The Hound of Heaven. Rev. P. J. O'Connor (speaking). 2-10" discs (NCS-1056 and NCS-1058). \$1.50 each.

Francis Thompson's famous poem *The Hound of Heaven* has been dramatically recorded by the Reverend P. J. O'Connor, The Preachers Institute, The Catholic University of America, Washington, D. C. Many will remember Father O'Connor's inspiring recordings of "The Sunday Gospels," a set of discs that has been widely distributed among the laity as well as the clergy of the Catholic Church.

As Mr. Thompson's poem is included in the curriculum of the Catholic parochial schools, this recording should be of more than casual interest. The reproduction seems to be a bit shrill. However, this shrillness can be lessened by turning down the tone-control on your phonograph—cut the treble and increase the bass.

Indulgenced Prayer of Pope Pius XII. One side, and "Five Point Peace Plan" of Pope Pius XII. Rev. Cornelius B. Collins, LL.D. (speaking). 1-12" disc (NCS-1060). \$1.25.

Pope Pius' prayer for peace, the English translation of which occupies one side of this disc, might well be used by those without the Church as well as those within its folds. A vast number of persons of various religious beliefs feel that if the Spirit of Christ does not prevail at the Peace Table there will be no just and lasting peace; therefore, while we are not a member of the Roman Catholic Church, we are anxious to uphold the hands of the Holy Father in spreading throughout the world the doctrine of "Peace on earth and good will toward all men."

On the reverse side of this disc, Father Collins gives a digest in English of the Pope's peace message broadcast on Christmas Eve 1942.

The New Records

A BULLETIN FOR THOSE INTERESTED IN RECORDED MUSIC

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By mail to any address
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Beethoven. By Emil Ludwig. Translated from the German by George Stewart McManus. 356 pp. Illustrated. G. P. Putnam's Sons (New York). Price \$3.75 (postpaid within U. S. A.).

A thoroughly readable life of Beethoven by an able biographer . . . not a romantic story nor a check-list of his compositions but an intelligent life-story that makes the immortal musician live in the mind of the reader. As one finishes Mr. Ludwig's book, he feels that he is leaving a friend whom he has learned to know most intimately. His music was so much a part of Beethoven's life that it takes an important place in his biography. Each period is identified with some great work or works and one learns to appreciate his masterpieces much more fully as the author correlates them with the events in the composer's very full life.

Emil Ludwig is particularly well equipped for the task that he has assumed. He has always been greatly interested in music, and Beethoven's music in particular. He is an amateur musician and while engaged in writing the present book, his friends gathered at his home each week for a session of chamber music. Beethoven, as a subject for a biography, has been in his mind for many years. In 1927 he wrote a short portrait of the great composer which appeared in his *Three Titans*. That essay stressed the romantic character of his hero. Since then his ideas have solidified, with the result that the present work is a firm and realistic full-length picture of the world's greatest composer.

The excellent translation was made by George Stewart McManus, Professor of Music at the University of California in Los Angeles.

Yearbook of Popular Music. By Paul Edward Miller. 195 pp. PEM Publications (Chicago). Price \$3.75 (postpaid within U. S. A.).

Mr. Miller's name is as familiar to hot jazz fans as any critic in the field, including even Hugues Panassie's. Those who have been interested in his articles in *Down Beat*, the late *Jazz Information*, and other swing publications will certainly welcome this, his latest work.

The *Yearbook* is divided into three parts: Biographies, How to Listen to Hot Music, and Record Valuations. In the first part are thumbnail sketches of many men who help to make up the business of swing and hot music. Miller states that this could not help being a selected list, but it is fairly complete, and the omission of such a name as Henry Busse can be forgiven, although men of this calibre are included. Each sketch gives the person's dates, place of birth (and death), his achievements, most famous solos (if any), and his present address. The names are arranged alphabetically, making Part I an extremely handy reference.

Part II is self-explanatory. Each music critic has his own ideas on how to listen to hot music. We dare say that anyone who might be interested in this book would already be a lover of hot music, and to these persons Part II would seem interesting, but not particularly educational. Mr. Miller stresses the old points of prejudice, patience, and good taste, and Part II would help the seasoned fan to inculcate a love of jazz into his kid brother.

Part III is devoted entirely to placing a dollars and cents value on old records. This section is arranged alphabetically by orchestras, and the prices quoted are for records in new condition.

BUY U. S. WAR BONDS AND STAMPS

The list could not possibly be complete, and Miller is content to pick typical examples.

The *Yearbook of Popular Music*, then, is what a good yearbook should be—a reference book. It makes no attempt to approach the value of such a reference as Delaunay's *Hot Discography*. But Mr. Miller states that he believes ". . . that the literature on jazz would benefit from a strengthening of the chronological data, (and) to do this has been my principal aim. . . ." He has, in our opinion, succeeded.

* * *

Perhaps because of the few new records that are being released or because of the great number of older records that are being discontinued, a vast number of our readers are becoming interested in the records that have been issued during the last ten years. This is indicated by the many requests that we have had for back copies of *The New Records*, which began publication with the March 1933 issue (Vol. 1, No. 1). All back copies are available with the following exceptions: October, November, and December 1933; January, and February 1934; March, and August 1936; February, and March 1940. Available back copies may be had at 5¢ each or twelve issues for 50¢.

* * *

IMPORTANT NOTICE. All prices quoted in *The New Records* are list prices *exclusive of excise tax*. In ordering please add 5% to list prices quoted.

ORCHESTRA



Film Favorites. David Rose and his Orchestra. 4-10" discs (V-20-1511 to V-20-1514) in album. Victor Set P-136. \$2.50.

As one plays these records pleasant memories of famous musical pictures of the last several years come quickly to mind. The period of 1934 to 1941 is covered beginning with *The Gay Divorcee* of the former year and *Lady be Good* of the latter. David Rose has an unique style of orchestration which has become immensely popular and there has been a great demand for recordings of his orchestra. Here they are and his many fans will be well pleased with them we are sure. The selections included in this album are: *The Continental*; *Lullaby of Broadway*; *The Way You Look Tonight*; *Sweet Leilani*; *Thanks for the Memory*; *Over the Rainbow*; *When You Wish Upon a Star*; and *The Last Time I Saw Paris*.

Ippolitov-Ivanov: Procession of the Sardar (from "Caucasian Sketches"). One side, and **Rubinstein:** **Melody in F** and **Moussorgsky: Gopak.** Columbia Broadcasting Symphony Orchestra conducted by Howard Barlow. 1-12" disc (C-71464D). \$1.

Tuneful pieces nicely played under the direction of the ever-popular Howard Barlow. Most everyone will like this pleasing disc. Fine reproduction is an added feature.

OPERA



Wagner: Lohengrin—Bridal Chamber Scene (Act III). Kirsten Flagstad (soprano) and Lauritz Melchior (tenor), with Victor Symphony Orchestra conducted by Edwin McArthur. (Sung in German.) 2-12" discs (V-11-8161 and V-11-8162) in album. Victor Set DM-897. \$2.50.

Kirsten Flagstad is already beginning to assume the aura of a legendary figure among the great names of the operatic world. Already one senses an almost posthumous quality about her records released since she left our shores to cross a submarine infested ocean and a war-torn world.

Therefore it is with an effect of quite extraordinary significance that RCA Victor releases the present album, which represents the entire Bridal Scene from *Lohengrin* sung by Mme. Flagstad and Lauritz Melchior. This will probably remain the definitive recording of this scene for some time, as it entirely out-distances the previous recording made by Melchior and Emmy Bettendorf in the early days of electrical experimentation.

Mme. Flagstad is in notable voice in the present set. Her singing has the same purity of tone and simplicity of style that are features of her singing of the Temptation Scene from *Parsifal*. During the more agitated passages the voice attains that large, heroic clarity that seemed to be the peculiar property of this greatest of modern Wagnerian singers.

Mr. Melchior, after a rather veiled and uncertain start, in which his half-voice seems rather strained, warms up as the scene progresses. His delivery of the two famous passages, "Athmest du nicht mit mir die süssen Dufte?" and "Hochste vertrau'n" are quite up to the standards that have made this artist the foremost Wagnerian tenor of our day.

In the end, however, it is Mme. Flagstad's singing, with its exquisite purity and enchanting security, that one remembers. Edwin McArthur leads an orchestra, which is perhaps kept too much in the background, but he does well with this music. The album is admirably recorded and is indeed a welcome addition to the Flagstad-Melchior scenes from *Tristan und Isolde*, *Gotterdamerung* and *Parsifal*. D.

Puccini: La Bohème—O soave fanciulla (Act I). One side, and **Verdi: Rigoletto**—È il sol dell' anima (Act I). Jussi Bjoerling (tenor) and Hjoerdis Schymberg (soprano), with orchestra conducted by Nils Grevillius. (Sung in Italian.) 1-12" disc (V-11-8440). \$1.

Two of the most popular and tuneful duets in the whole realm of Italian opera will be found on this attractive disc. Bjoerling and Schymberg present sterling performances. They are ably assisted by a fine orchestra under the distinguished direction of Nils Grevillius. A great record for opera fans and one that is splendidly recorded.

VOCAL



Schumann: Frauenliebe und Leben, Op. 42 (Song Cycle). Lotte Lehmann (soprano) with piano accompaniment by Bruno Walter. (Sung in German.) 4-10" discs (C-17362D to C-17365D) in album. Columbia Set M-539. \$3.50.

A vote of thanks is due Columbia for their faithfulness in conscientiously preserving the art of Lotte Lehmann on records for future generations. This month they present Mme. Lehmann in Schumann's song-cycle *Frauenliebe und Leben*, and they find in their artist the ideal interpreter of this most feminine and romantic of music. Critics are always praising the warm, human quality of Mme. Lehmann's art and the womanly approach to her interpretations. It is these very attributes that play such a significant part in her present song-cycle. The singer has as her distinguished collaborator, as she had in the *Dichterliebe*, Bruno Walter.

Once again this pair arouses nostalgic feelings in those who heard them interpret these cycles in the pre-war days at Salzburg. As the foreword in the album aptly says about these concerts, "They were unique events in which two great artists, each inspired by the other, rose to new heights in the interpretation of great musical literature. The fortunate audiences attending these recitals counted them among the most memorable musical experiences of a lifetime."

Mme. Lehmann is in excellent voice for this set; there is nothing in this music that proves too much for her present vocal equipment. The authority and enthusiasm of her work are wholly delightful, and of course to be expected from this rare and distinctive artist.

Mr. Walter, for his part, performs charmingly and with a love for his work that is almost contagious. One feels that he and Mme. Lehmann are completely *en rapport*.

The recording is good, but the surfaces are at times rather trying, suggesting that perhaps the material now employed by Columbia for their records is inferior.

D.

Melichar: Longing Violins, Tender Songs. One side, and **Melichar: Today Is the Most Beautiful Day in My Life.** Erna Sack (soprano) with orchestra. (Sung in German.) 1-10" disc (RF-R8227). \$1.25.

This little disc further demonstrates the astounding technique of Erna Sack, who is considered by many music lovers the greatest living coloratura soprano. The selections themselves are popular in character and not of any great musical value, but they give Miss Sack an opportunity to display her amazing voice.

PIANO



Cowell: Tales of Our Countryside. Henry Cowell (piano) with the All-American Orchestra conducted by Leopold Stokowski. 2-12" discs (C-11964D and C-11965D) in album. Columbia Set X-235. \$2.50.

Tales of Our Countryside were originally sketched as piano solos, over a period of eight years, and were later expanded into the present form—a four movement suite for piano and orchestra. The four movements are (1) Deep Tides, (2) Exultation, (3) The Harp of Life, (4) Country Reel. Its first performance was in Atlantic City, in May 1941, with the present artists; and it has since been played a number of times in other cities. The record labels of this album contain the following lines: "American Composers' Series. National Association of American Composers and Conductors." Whatever the connection may be, we shall be pleased to have more American works on wax, and hope they are judiciously chosen.

Columbia, no doubt fearing the recording-buying public has heard of Mr. Cowell's famous "tone-clusters," has hastened to assure all and sundry that Mr. Cowell's musical thinking is, on the whole, far more conservative than has often been supposed. Quite so, and in fact it is even rather dull. We may have missed the essence of this composition, for frankly, we expected more substance, or more originality, or more something; and suggest that anyone about to hear it should not expect a large scale work. Any charm that this music has would be in its simplicity and folk-like character, for it does not indulge in elaborate development, and has nothing in common with the usual large scale piano composition.

The participants of this album would seem the logical ones for an accurate portrayal of the composer's ideas, and they contribute obvious authority to their technical skill. The reproduction is typical of All-American Orchestra recordings, which is to say, unresonant.

Classics only become classics and immortal, after they have stood the test of time. *Tales of Our Countryside* has been favored with a recording to assist its permanency in music, and for those who want new music that is not revolutionary, and bristling with

strident dissonance, here is a dish that will not offend. When we celebrate our golden wedding anniversary, it would be interesting to see how near immortality *Tales of Our Countryside* is. Surely many American works will have made the grade; this may be one. S.

Grieg: Ballade in G minor, Op. 24. Stell Andersen (piano). 2-12" discs (BO-116 and BO-117) in album. Bost Set BA-6. \$3.75.

The present album introduces the American pianist, Stell Andersen. Miss Andersen was born in Iowa and is a graduate of the American Conservatory, Chicago. She studied at the Paris Conservatoire and was a pupil of Silvio Scionti and Isidor Philipp. She gave duo-piano recitals with Scionti throughout Europe and America. She has appeared as soloist with many symphony orchestras both abroad and in her native United States. Miss Andersen had the honor of giving the world's premiere of Darius Milhaud's piano concerto *Fantaisie Pastorale* with the Orchestre Symphonique in Paris (1939). This fine musician is a welcome addition to the galaxy of great artists who now present their talents to an ever-increasing audience through the medium of the phonograph.

While Grieg's *Ballade in G minor* is not a work of great musical importance, it does give Miss Andersen an opportunity to display her pianistic ability, which she does in a most pleasing manner. Her performance is the essence of refinement and good taste. It is so good that we were forced to take a special interest in a work that up to this time had seemed but mediocre to us. Previous performances of this piece always brought to our mind the remark of Debussy concerning Grieg's music that it gave him "the charming and bizarre sensation of eating a pink bon-bon stuffed with snow."

Oldtimers will remember a Columbia recording of this work by Leopold Godowsky, which has long since disappeared from the catalogues. R.

CHORAL



Catholic Hymns from St. Gregory Hymnal. St. Francis de Sales Choir of Men and Boys, Philadelphia, directed by Albert J. Dooner. 1-12" disc (NCS-X1054). \$1.

There are very few records containing Catholic hymns from St. Gregory Hymnal and so this disc is particularly welcome. The present record was made by the all-male choir of the Church of St. Francis de Sales, Philadelphia, under the direction of its organist and choir director, Albert J. Dooner. From a musical standpoint the selections are of little value, but for those who would like recordings of typical Catholic

hymns sung by an excellent choir in the traditional spirit they will have a very distinct appeal. The hymns included on this disc, two on each side, are: *Hail Holy Queen Enthroned Above; Faith of Our Fathers; Soul of My Saviour; and Jesus Food of Angels.*



DICTION

Mme. Chiang Kai-shek: Address to the House of Representatives, U. S. A., February 18, 1943. Mme. Chiang Kai-shek (speaking). 2-12" discs in album, with text. \$4.50.

Mme. Chiang Kai-shek: Speech at Wellesley College, Mass., March 7, 1943. Mme. Chiang Kai-shek (speaking). 2-12" discs in album, with text. \$4.50.

The importance of phonograph records as historical documents is again emphasized by the excellent recordings of Mme. Chiang Kai-shek's two most striking speeches, made during her recent visit to this country. They are models of the beauty and effectiveness of the English language at its best. They are thrilling and should strike a responsive chord in the emotions of all those who love freedom. These albums should be preserved in the archives of every school of higher education in this country. By special arrangement the royalty of each of these albums will be donated to the United China Relief.



MISCELLANEOUS

International Morse Code Lessons. John H. Cose. 6-10" discs (V-40-0076 to V-40-0081) in album. Victor Set E-67. \$6.50.

A few months ago Linguaphone issued an album of records to aid those who were learning the International Morse Code and now Victor releases its album designed for the same purpose. There is no question but what the Victor set is far superior. It is more comprehensive and gives more and better drills for those who have learned the alphabet. The Victor set contains twelve lessons. The first seven are devoted to teaching the alphabet and the last five contain various drills using plain English and code. We had to learn International Morse during our service during World War I and we certainly wish we could have had the present set of discs to help us; it would have been of inestimable value.

A booklet giving an exact transcript of each lesson is included, so that the student may check the accuracy of his work. So many men in the armed forces are required to know International Morse that this album should enjoy a wide demand.

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PHILADELPHIA, PA., U.S.A.

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AUGUST 1943

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COLUMBIA announces *The Queena Mario School of Singing*—a series of vocal lessons in recorded form. Six complete courses are available, one course for each of the following types of voice: Soprano "A," Soprano "B," Tenor "A," Tenor "B," Mezzo-Soprano (Alto), and Baritone. Each course consists of a completely detailed book of instruction by Queena Mario and two attractive albums containing an average of fifteen records. The records are intended for use with the instruction book and contain recorded exercises, illustrations, and examples. The albums and book are contained in an attractive slip case.

A word of explanation is necessary concerning the distinction which Mme. Mario makes between the "A" and "B" courses for soprano and tenor voices. The "A" courses are for those students "whose voices are placed too far back in the throat, sounding heavy and dark"; the "B" courses are for those students "whose voices are placed too far forward, producing a nasal tone." Mme. Mario states that in her experience all alto and baritone voices belong in type "A" thus only one course for each of these voices has been prepared.

Queena Mario is one of the most outstanding teachers of voice in America and many ambitious students, who could not possibly come to her in person, will welcome this opportunity of studying under her recorded directions. Miss Mario sang leading roles with the Metropolitan for sixteen years before her retirement in 1939. In 1931 she took over Mme. Sembrich's voice classes at the Curtis Institute in Philadelphia, and in 1935 opened her own

private studio in New York. At the present time Mme. Mario is on the faculty of the Juilliard Graduate School in New York. Among the famous artists who have studied with Mme. Mario may be mentioned Helen Jepson, Rose Bampton, Natalie Bodanya, Lucy Monroe, Edwina Eustis and Dorothy Sarnoff.

Columbia will release these courses on July 31st. Those persons who are interested may call at their local dealer for a demonstration after that date. The prices of these courses are \$50 each.

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Charles T. Griffes. The Life of an American Composer by Edward M. Maisel. xviii + 347 pp. Illustrated. Alfred A. Knopf (New York). Price \$3.50.

Certainly Charles T. Griffes was a very important figure in American music. He was recognized during his lifetime, but it was not until after his early death at thirty-five that his compositions were given their proper value. Much has been written about Mr. Griffes, a large part of which, however, is inaccurate, and some of it downright fallacious. It remained for Mr. Maisel, some twenty years after Griffes' death, to diligently compile and write an authoritative biography. At least from the sources that Mr. Maisel quotes it would seem to be authoritative.

The present author does not write a romantic story of Griffes' life, but rather a carefully worked out biography in chronological order, tying in the events of his life with his music, so that the interested student of Griffes may better understand and appreciate his compositions. A few of his more important works are

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analyzed in detail. The musical life of the early years of this century have been etched in by the biographer to make an illuminating background of great value to those persons who are interested in the development of American music. An excellent index makes this information readily available.

Edward M. Maisel was born in Buffalo in 1917. In 1939 he was graduated with high honors from Harvard, where he was elected to Phi Beta Kappa. He has done graduate research at both Princeton and his own university. The present biography was begun during his student days at Harvard. Mr. Maisel enlisted in the United States Army in July, 1942.

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We list the following Decca sets of unusual interest, which are being made available in limited quantity.

Dohnányi: Symphonic Minuets, Op. 36. The Queen's Hall Orchestra conducted by Sir Henry J. Wood. 2-12" discs (D-29039 and D-29040) in album. Decca Set 6. \$2.50.

Songs of Famous Russian Composers. (Sung in Russian.) Vladimir Rosing (tenor) with piano accompaniment by Hans Gellhorn. 5-12" discs (D-29046 to D-29050) in album. Decca Set 9. \$5.75.

D-29046 Glinka—Northern Star
Virtus Antiqua
Nevstrueff—Song of the Poor Wanderer
Dargomiljski—The Drunken Miller

D-29047 Borodin—The Sea
Rimsky-Korsakov — The Rose and the
Nightingale, Op. 2, No. 2
Southern Night

D-29048 Tschaikowsky—At the Ball, Op. 38, No. 3
Again as Before, Op. 73, No. 6
Do Not Speak, Beloved, Op. 6, No. 2
Why, Op. 6, No. 5

D-29049 Arensky—Dream on the Volga—Lullaby
Autumn, Op. 27, No. 2
Gretchaninoff—The Mournful Steppe,
Op. 5, No. 1
Snowflakes, Op. 47, No. 1
Rain, Op. 66, No. 2

D-29050 Rachmaninoff—In the Silent Night, Op.
4, No. 3
Spring Waters, Op. 14, No. 11
Oh, Do Not Sing Again, Op. 4, No. 4
The Island, Op. 15, No. 2

Bruckner: Overture in G minor. Three sides, and
Glinka: Russian and Ludmilla—Overture. The Queen's Hall Orchestra conducted by Sir Henry J. Wood. 2-12" discs (D-29041 and D-29042) in album. Decca Set 7. \$2.50.

In addition to the above sets are two Gershwin items: *Rhapsody in Blue* (D-29051, \$1.00) and *Concerto in F* (Album 57, \$2.50). Both of these are performed by Paul Whiteman and his concert orchestra, with Roy Bargy (piano), a well-known Gershwin team.

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Of particular interest to collectors of unusual records will be a re-issue of a private recording made by Lillian Russell on March 12, 1912. Miss Russell sings *Come Down Ma' Evenin' Star*, a song made famous by this first American "glamour girl" in the nineties, and one whose popularity has not entirely faded out—occasionally this selection is still heard on the radio. A photograph of Miss Russell is included with each copy of this disc. The reproduction is very fair considering that it was a private recording made over thirty years ago. The price of this disc is \$2.

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IMPORTANT NOTICE. All prices quoted in **THE NEW RECORDS** are list prices *exclusive of excise tax*. In ordering please add 5% to list prices quoted.



ORCHESTRA

d'Indy: Symphony No. 2 in B flat, Op. 57. San Francisco Symphony Orchestra conducted by Pierre Monteux. 5-12" discs (V-11-8441 to V-11-8445) in album. Victor Set M-943. \$5.50.

Again we find French music in the hands of Pierre Monteux. There is no better choice. Monteux is the peer of all conductors in the interpretation of French music (as well as of much other music), and his art is being preserved beautifully in the present series of recordings. Having issued recently d'Indy's *Symphony on a French Mountain Air* (Victor DM-913), Victor presents d'Indy's *Second Symphony*. The latter, to us, is more enjoyable than the former. There are two germinal motifs in the *Second Symphony*, as in Franck's symphony, both of which appear in the first four measures of the work. Although greatly transformed, they are the source of most of the thematic material heard later; and the symphony is in the

"cyclic form" of the Franckian school, to which it belongs. d'Indy was the principal disciple of Franck, and contributed two of the four symphonies written by the Franckian school, the others being by Franck and Chausson. d'Indy wrote a third symphony which is all but forgotten.

Recorded with fine fidelity, on smooth surfaces, Pierre Monteux and the San Francisco Orchestra give a performance of this work which we could not imagine being bettered. Monteux's artistry and understanding of the work help him project it most convincingly, and the owner of this album can be assured that he owns a definitive version of this work. This is especially desirable, since no other recording of the work is likely to appear. Considering the relative unfamiliarity of the work, it is quite enjoyable and should easily gain many admirers through the phonograph.

d'Indy died rather recently, in 1931; his *Second Symphony* was completed in 1902. It is interesting to realize what other music was being composed at that time. Mahler, for instance, wrote "Kindertotenlieder" and his Fifth Symphony; Debussy completed "Pelléas et Mélisande"; Massenet "Le Jongleur de Notre Dame"; Ravel (in 1903) his String Quartet; Delius "Appalachia"; Rachmaninoff completed his Second Piano Concerto; Sibelius finished his Second Symphony; and Richard Strauss, Puccini, Scriabin, Schönberg, all were producing major works. Of this array, many compositions were striking out in new paths, their composers were being stamped "modern." One could hardly credit d'Indy with any innovations, but he can easily be granted the possessor of much skill and inspiration, if for nothing else than the construction of his *Second Symphony*, and the masterful working of its themes. S.

Bach-Stokowski Album No. 2. All-American Orchestra conducted by Leopold Stokowski. 3-12" discs (C-11976D to C-11978D) in album. Columbia Set M-541. \$3.50.

Arioso (from Concerto à Sembalo certate due violini, viola e continuo). (C-11976D.)

Prelude in E flat minor (No. 8, Well Tempered Clavichord). (C-11977D.)

Andante Sostenuto (from the Violin Sonata in A minor). (C-11978D.)

Except for the Festival at Bethlehem, which occurs annually in May, other sporadic and smaller festivals, and various churches, Leopold Stokowski has done more than anyone else to keep the music of Bach before the public, as a living art. Certainly this is true of Bach heard through the medium of a symphony orchestra. Stokowski's arrangements of various Bach chorales, fugues, preludes, etc., have been justly famous and admired for the past twenty-five years; this in spite of those self-contained purists and self-

styled cognoscenti who are constantly detracting from a modern approach which is nevertheless dignified and keeps the spirit of the music as originally intended.

This month Mr. Stokowski presents a new album of his transcriptions, and we can safely report that they are admirable and played in excellent taste. He has given us three great works from Bach's inexhaustible storehouse: The *Prelude* in E-flat minor; the *Andante Sostenuto* from the Violin Sonata in A minor, and the *Arioso* from *Concerto a Cembalo*.

Mr. Stokowski, it seems to us, has been remarkably successful in adhering to the atmosphere and intrinsic style of the original music. Never is he over-lush in this album, a criticism hurled at him with considerable gusto and relish in late years.

The All-American Orchestra is obviously entirely disciplined in Stokowski's ways and mannerisms as a conductor. While the string section never quite attains the full, melodious sweep of the Philadelphia Orchestra, when it played under Stokowski, nevertheless it has considerable body and tonal distinction. The recordings seemed rather on the loud side to us and we were forced to play them with the controls greatly turned down in order to obtain a satisfactory hearing—but we realize that there are those who like their recordings unusually sonorous. D.

Song Fest. Boston "Pops" Orchestra conducted by Arthur Fiedler. 1-12" disc (V-11-8453). \$1.

Arthur Fiedler has taken a group of songs that "sing themselves" and made up this attractive medley. If you can listen to this disc without at least humming along with the record there is certainly no music in your soul. A good "Song Fest" is of value at any time, but in these trying days nothing relieves the tension under which we are all living as does a little singing or even humming. Among the eleven songs in the medley we mention just a few to give an idea of its contents: *Smiles*; *Till We Meet Again*; *Sweet Adeline*; and *Let Me Call You Sweetheart*.

This is a swell record to play at any gathering to get things going.

CHAMBER MUSIC



Brahms: Sonata No. 1 in F minor, Op. 120, No. 1.

Samuel Lifshey (viola) and Egon Petri (piano). Five sides, and Bach—trans. Lifshey: *Gavottes Numbers 1 and 2* (from the Suite No. 6 in D major for unaccompanied 'cello). Samuel Lifshey (viola). 3-12" discs (C-71314D to C-71316D) in album. Columbia Set M-487. \$3.50.

Continuing their laudable policy of presenting great works from the literature of chamber music, Columbia this month offers Brahms' stunning Sonata for viola

and piano, No. 1 in F minor. The artists selected for the recording of the sonata are Samuel Lifschey, the admirable first viola of the Philadelphia Orchestra, and Egon Petri, distinguished Dutch pianist. The results are admirable indeed. The sonata has already been issued on records by Tertis and Cohen on English Columbia, but the present version surpasses it in every way.

Brahms composed two sonatas for the clarinet or viola in 1894. This was possible because the register of the clarinet coincides identically with that of the viola, so that either instrument may be combined with the piano in these sonatas. Vienna, then a gay and musically flourishing city, was the first place to hear the two works, and they were given on January 7th, 1895, Brahms himself playing the piano part. Brahms was sixty-one at the time and at the very height of his fame as the true successor of Beethoven. These sonatas for viola or clarinet turned out to be his last important works, for the illness which ended his life two years later had already set in. In spite of Brahms' enormous reputation and prestige, the two sonatas were not received any too kindly, especially after the Berlin performance of 1895. "The compositions themselves are grievously disappointing, at least from those who anticipated much of anything from the Brahms of today," wrote Otto Floersheim, the Berlin critic. Fortunately for the musical world, the complete reversal of this opinion is that which holds today, and the sonatas rank high among Brahms' important work.

The recording here presented is right up to modern standards, but the surfaces might be smoother and less brittle.

D.

OPERA

Puccini: La Bohème—Act IV. Sung in Italian. Lisa Perli (Soprano), Stella Andreva (Soprano), Heddle Nash (Tenor), John Brownlee (Baritone), Robert Alva (Baritone), Robert Easton (Bass), with the London Philharmonic Orchestra conducted by Sir Thomas Beecham. 4-12" discs (C-68771D to C-68774D) in album. Columbia Set M-274. \$4.50.

Columbia's "record classic" re-issue for August is the superb Fourth Act of *La Bohème*, complete. The last record side contains Mimi's Farewell from Act III. This set has won the plaudits of critics and music lovers from the day it was first issued, and deserves all the credit it ever received. Such carefully presented orchestral accompaniments are indeed rare in opera, and the singers bring new lustre to Puccini's great favorite. Here is an album for music-lovers of all tastes—a set for anybody.

VOCAL



Wagner: Träume. One side, and **Wagner: Im Treibhaus.** Lotte Lehmann (soprano) with piano accompaniment by Paul Ulanowsky. 1-12" disc (C-71469D). \$1.

These songs are from Wagner's famous song-cycle *Fünf Gedichte*. This cycle is made up of the composer's musical settings to five poems by Mathilde Wesendonck, the lady who many persons think inspired Wagner to write some of his most majestic music. Both *Träume* and *Im Treibhaus*, which date from 1857, were designed as a study for *Tristan und Isolde*—the former being the inspiration for the love scene in Act II, and the latter the nucleus for the Prelude to Act III.

Miss Lehmann is an ideal interpreter of these lovely songs but we rather feel that most persons will prefer the Helen Traubel recordings of these selections with the splendid orchestral accompaniments by the Philadelphia Orchestra under Stokowski, which are contained in Victor album M-872. This set, by the way, is being re-issued this month in a very attractive new album with a picture in colors on the front cover.

Chopin—arr. Melfi: **So Deep Is the Night** (Tristesse). One side, and **Thomas**—arr. Davies: **My Paradise**. Anne Ziegler (soprano) and Webster Booth (tenor) with orchestra. 1-10" disc (V-10-1049). 75¢.

Anne Ziegler and Webster Booth are tremendously popular in England, where they have appeared together in light operas and upon the concert stage. As one listens to this disc it is easy to see why. They both have very pleasing voices that blend perfectly. They are just such a team as Jeanette MacDonald and Nelson Eddy—one of the most popular combinations on the American screen, and whose recorded duets have been amongst the best selling records for years. Those who like tuneful light music pleasantly sung will find this disc of more than usual interest. Well recorded.

Work and Play Party Songs. Huddie Ledbetter (Lead-Belly). 3-10" discs in album. Asch Set A-341. \$2.65.

The famous Negro troubadour, Huddie Ledbetter, better known as "Lead Belly," adds to his recorded repertoire these Work and Play Party songs. A note on each song will be found on the inside cover of the album. Ledbetter supplies his own accompaniments upon a 12-string guitar. If you are interested in folk music dug up from the earth that has been stamped down by the workers in various parts of America, here is the genuine thing without any refinements or embellishments. The reproduction is first-class.

Our Nightingale (A suite of beautiful melodies).

Erna Sack (soprano) with chorus and orchestra. 1-12" disc (RF-R7047). \$2.

Miss Sack has arranged a medley of coloratura arias which give her a splendid opportunity to display her marvelous voice. In some of the selections she has the benefit of an excellent chorus in the background. This disc has no musical value save the enjoyment one gets from scintillating coloratura singing *par excellence*. A record for Erna Sack fans. Well recorded.

Wagner Träume (Dreams) and **Wagner: Schmerzen**

(Affliction) and **Wagner: Im Treibhaus** (In the Greenhouse). (Sung in German.) Helen Traubel (soprano) with the Philadelphia Orchestra conducted by Leopold Stokowski. 2-12" discs (V-18403 and V-18404) in album. Victor Set M-872. \$2.50.

This set of records was issued early in 1942 and was reviewed in the January issue of that year. It received a glowing review and has been a substantial favorite with discerning music lovers ever since. This month Victor re-issues it in a new album with a picture in colors on the cover. In its new dress it makes an ideal gift for the Helen Traubel fans, of which there are a great many throughout the country.

PIANO

Mozart—arr. L. Conus: **The Marriage of Figaro**—Overture. One side, and **Mendelssohn**—arr. I. Philipp: **A Midsummer Night's Dream**—Scherzo, Op. 61. Pierre Luboshutz and Genia Nemenoff (pianos). 1-12" disc (V-11-8455). \$1.

What will two-piano teams try next? Why would anyone want a recording of either of these selections played on two pianos when he could get a fine orchestral record of it? We ask the question and answer it by saying, "We don't know!" The sales volume of this disc will be the only definite answer. Perhaps there are enough persons interested in two-piano recordings to make this a profitable venture for the record manufacturer, but we doubt it. The pianistic ability of the players is excellent, and the recording has been faithfully done.

ORGAN

The Ten Best Loved Hymns. Played on the Master Cathedral Pipe Organ. 5-10" discs (801 to 805) in album. Bibletone Set A. \$5.50.

To meet a very insistent demand made by chaplains in the armed forces as well as numerous religious groups, Bibletone has issued this splendid album containing organ recordings of ten of the most popular hymns. These recordings may be used to accompany group singing, as well as being used to supply appropriate organ music for religious gatherings. The recordings have been very carefully made and the unnamed organist plays the selections with a fine spiritual feeling. In addition to the uses indicated above, funeral parlors will find this album of inestimable value.

A booklet containing the words and music of each hymn is included with this album. The following well-known hymns make up the group of recordings: *Rock of Ages; Nearer, My God, to Thee; The Old Rugged Cross; Softly and Tenderly; Lead, Kindly Light; Sweet By and By; What a Friend We Have in Jesus; Jesus, Lover of My Soul; Abide With Me; and Onward, Christian Soldiers.*

CHORAL

Monotonously Rings the Little Bell (Russian Folk Song). One side, and **The Red Sarafan** (Russian Folk Song). (Sung in Russian.) General Platoff Don Cossack Chorus conducted by Nicholas Kostrukoff. 1-12" disc (V-11-8454). \$1.

Typical Russian selections most suitable for just such a chorus as sings them on this disc. Well recorded.

Di Lasso: Kyrie and Benedictus (Missa Puisque J'ay Perdu). Pius X School of Liturgical Music. 1-12" disc (NCS-1062). \$1.25.

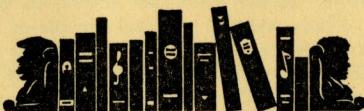
The present record was made at the 1942 Summer Session of the Pius X School of Liturgical Music with male voices. It is an excellent record in its field and will be most welcome to those who are interested in music of this character. The reproduction is of high calibre.

BAND

Concert in the Park. Decca Band conducted by Joe Colling. 4-10" discs (D-18492 to D-18495) in album. Decca Set 338. \$2.50.

Here is an album of music for those oldtimers who remember nostalgically the "Concert" band playing in the town square on summer evenings—an American institution that has long since faded out of the picture. Joe Colling has selected just the sort of pieces that such bands played and has captured the spirit of their performances. The selections that make up this album are the following: *The Band Played On*; *Ta-Ra-Ra-Boom-Der-E*; *Blue Danube Waltz*; *Missouri Waltz*; *Pan-American*; *El Relicario*; *The Black Horse Troop*; and *New York Hippodrome March*. The reproduction throughout is excellent.

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BOOKS OF MUSICAL INTEREST

Dictators of the Baton. David Ewen. 305 pp. Alliance Book Corp. (Chicago). Price \$3.50.

The Gramophone Shop Encyclopedia of Recorded Music. George Clark Leslie, Supervising Editor. 558 pp. Simon and Schuster, Inc. (New York). Price \$3.95.

The History of Music in Performance. Frederick Dorian, with an introduction by Eugene Ormandy. 387 pp. Illustrated. W. W. Norton & Co., Inc. (New York). Price \$4.

The Real Jazz. Hugues Panassie. Trans. by Anne S. Williams. Adapted for American publication by Charles E. Smith. 326 pp. Smith & Durrell (New York). Price \$2.50.

Yearbook of Popular Music. By Paul Edward Miller. 195 pp. PEM Publications (Chicago). Price \$3.75.

Beethoven. By Emil Ludwig. Translated from the German by George Stewart McManus. 356 pp. Illustrated. G. P. Putnam's Sons (New York). Price \$3.75.

The Music Goes Round. F. W. Gaisberg. 273 pp. Illustrated. The Macmillan Company (New York). Price \$3.

A Mingled Chime. An Autobiography by Sir Thomas Beecham, Bart. 330 pp. G. P. Putnam's Sons (New York). Price \$3.50.

NOTE: All of the above books have been reviewed in previous issues of *The New Records*. If your local dealer does not stock them, orders addressed to H. Royer Smith Co., Philadelphia 7, Pa., will be promptly filled. The prices quoted include postage to any point within U. S. A.

The first letters in the record number indicate the manufacturer: A—Asch, B—Brunswick, BO—Bost, C—Columbia, CA—Co-Art, CON—Continental, CPS—Contemporary Poets Series, CRS—Collector's Record Shop, CT—Concertone, CU—Columbia University Book Store, D—Decca, FRC—Friends of Recorded Music, G—General, GT—Gamut, HU—Harvard Film Service, IRCC—International Record Collectors' Club, KN—Keynote Recordings, MW—Hargail, MU—Musiracraft, NCS—National Catholic Sound Recording Specialists, NMR—New Music Recordings, O—Odeon, OK—Okeh, PA—Parlophone, PAT—Pathé, PC—Paraclete, PD—Polydor, RF—Radiofunkens, SL—Shirmer's Library, T—Telefunkens, TA—Tone Art, TE—Technichord, TM—Timely, and V—Victor.

The New Records

A BULLETIN FOR THOSE INTERESTED IN RECORDED MUSIC

Issued Monthly by

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PHILADELPHIA, PA., U.S.A.

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By mail to any address
50c. per year

Dmitri Shostakovich: The Life and Background of a Soviet Composer. Victor Ilyich Seroff in collaboration with Nadejda Galli-Shohat, aunt of the composer. 260+ vii. Illustrated. Alfred A. Knopf (New York). Price \$3.

Shostakovich is certainly the biggest name in the modern world of music, and music lovers everywhere are anxious to know all that they can about this 37-year-old Russian composer. This little book will be a great help. The information about the composer's family and his life up until 1935 has been largely supplied by his mother's sister, Mme. Galli-Shohat, who is now a resident of the United States. Well over half of the book is devoted to an intimate story of the life of the composer's immediate family, in which his mother's struggle to care for and educate her daughters and only son, Dmitri, after the death of her husband, makes her the leading character. Certainly in the years to come, when a full and complete biography of Shostakovich is written, the writer will have to turn to this little volume for much source material about his early life and family.

All of Shostakovich's important works to date, including his now famous *Seventh Symphony*, are considered by Mr. Seroff, and many illuminating facts about each are given. *Lady Macbeth of the Mzensk District*, which created quite a furor when it was produced in this country in 1935, comes in for a full chapter. This opera ran for two years to packed houses in Russia, when suddenly *Pravda*, the organ of the Soviet government, denounced it for political reasons, and the composer was more or less out of favor with the powers that be for several years. That occurred in 1936. In 1940, his *Piano Quintet* was given its first performance

at the Moscow Festival of Soviet Music with the composer at the piano. It won the Stalin Prize of one hundred thousand rubles, the largest sum of money ever paid for one piece in the history of music. The prize was given by the government in recognition of signal achievements in the arts and sciences, and from this point on Shostakovich has maintained his place as a national hero.

A dozen or more years ago this reviewer used to haunt his favorite record shop every Saturday afternoon, and recalls meeting a lady there on several occasions who was always extolling the virtues of her nephew and insisting that the proprietor should urge the Victor and Columbia companies to record some of the works of this unknown young man with an odd-sounding Russian name—a name that we had quite forgotten until we saw Aunt Nadejda's picture in the present book and realized that the talented young nephew she was talking about was the now famous Dmitri Shostakovich.

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It has been our custom to mail the current issue of *The New Records* during the first week of the month but recently review copies have been so late in arriving that this has been impossible. Until further notice, it is probable that it will be well toward the middle of the month before readers receive their copies. We mention this because many readers write us stating that they have not received their copy if it does not arrive early in the month. However, if you do not receive your future copies by the 20th of the month, drop us a postal and the missing copy will be promptly forwarded. We think mail service is surprisingly good when one con-

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siders the present handicaps, but occasionally a copy or two do go astray, in which case we are always glad to supply another copy.

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ORCHESTRA



Telemann: Don Quichotte Suite. The Arthur Fiedler Sinfonietta conducted by Arthur Fiedler with Erwin Bodky (harpsichord). 2-12" discs (V-11-8456 and V-11-8457) in album. Victor Set M-945. \$2.50.

George Philipp Telemann, a contemporary of the great John Sebastian Bach, was, despite the genius of his great colleague, the most celebrated musician in Germany at the beginning of the eighteenth century. Today he is a comparatively obscure composer.

Telemann, born in Magdeburg, was four years Bach's senior. At Eisenach he formed a strong friendship with Bach and became godfather of the latter's third son, Carl Phillip Emanuel. When he was forty, Telemann became municipal music director at Hamburg, and he retained this important and busy position until his death in 1767, at the ripe old age of eighty-six.

Telemann wrote no less than some six hundred overtures, and among them we find the present quaint and recondite *Don Quichotte Suite*. The suite begins with a formal overture and is followed by short sections, depicting phases and incidents in the life of Cervantes' picturesque hero. Rather than a thematic summary of this delightful music, so representative of its period, we will merely note the subtitles of the various sections, which tell the story in themselves: *Overture (Largo; Allegro; Largo)*; *Don Quichotte's Awakening*; *Don Quichotte's Attack on the Windmills*; *The Love Sighs of Princess Aline*; *The Tossing in the Blanket of Sancho Panza*; *The Gallop of Rosinante*; *The Gallop of Sancho Panza's Donkey*; *Don Quichotte's Repose*.

Arthur Fiedler and his Sinfonietta have done an excellent service for recorded music with this set, as Telemann's suite is not to be found otherwise in record catalogues. The present recording should prove of great interest to all lovers of obscure eighteenth century music.

Erwin Bodky, harpsichordist, assists Mr. Fiedler and his men with excellent results. The music is the type of which RCA Victor always does an admirable technical job.

D.

Lee: Prelude and Hula. National Symphony Orchestra conducted by Hans Kindler. 1-12" disc (V-11-8452). \$1.

A thrilling selection by the twenty-eight year old

composer Dai-Keong Lee, born in Hawaii, but educated in the United States. The composition in its present form was first performed by the National Symphony under the direction of Hans Kindler, the artists who have made this splendid recording. We do not claim that this is great music, but it is fresh and interesting, with plenty of rich coloring. We enjoyed it and we are sure that many of our readers will also.

Sousa: Stars and Stripes Forever. One side, and **Sousa: Washington Post March.** Philadelphia Orchestra conducted by Eugene Ormandy. 1-12" disc (V-11-8451). \$1.

Now that things are much brighter on the various war fronts, we might celebrate with these stirring renditions of these popular Sousa marches played by the Philadelphia Orchestra under the spirited direction of Eugene Ormandy. The reproduction is grand.

Beethoven: Symphony in C major (Jena). Janssen Symphony Orchestra of Los Angeles conducted by Werner Janssen. 3-12" discs (V-11-8460 to V-11-8462) in album. Victor Set M-946. \$3.50.

The review copy of this album did not arrive in time to be included in this issue. A review of this item will be found in this place next month.

CONCERTO



Weber: Concertstück in F Minor for Piano and Orchestra, Op. 79. Robert Casadesus (Piano) and Symphony Orchestra conducted by Eugène Bigot. 2-12" discs (C-68468D and C-68469D) in album. Columbia Set X-59. \$2.50.

The Columbia "record classic" re-issue for September is this excellent recording by Casadesus and Symphony Orchestra. The review which appeared in *The New Records* when this album was originally issued follows:

As we listen to this fine performance of Robert Casadesus we wonder why this attractive work was not recorded long ago. It has everything that should make it widely accepted, plenty of variety, vigorous tunes, interesting orchestration, and a poetical story which the composer had in his mind when he wrote it. We are indebted to Weber's pupil, Sir Julius Benedict, for the text of the story which runs as follows:

"The lady sits all alone on her balcony gazing far away into the distance. Her knight has gone to the Holy Land. Years have passed by, battles have been fought. Is he still alive? Will she ever see him again? Her excited imagination calls up a vision of her husband lying wounded and forsaken on the battlefield. Can she not fly to him and die by his side? She falls back unconscious. But hark! What notes are those in the distance? Over there in the forest something flashes in the sunlight—nearer and nearer. Knights and squires with the cross of the Crusaders,

banners waving, acclamations of the people; and there—it is he! She sinks into his arms. Love is triumphant. Happiness without end. The very woods sing the song of love; a thousand voices proclaim his victory."

It is all very lovely and exciting, and the excellence of the recording adds to the charm of this pair of fine discs.

OPERA

Mozart: Don Giovanni—Era già alquanto. . . . Or sai chi l'onore (Recitative and Aria. Act I). Rose Bampton (soprano) and Hardesty Johnson (tenor). One side, and **Mozart: Don Giovanni**—Non mi dir bell' idol mio (Act II). Rose Bampton (soprano). (Both sung in Italian). Both with Victor Symphony Orchestra conducted by Wilfred Pelletier. 1-12" disc (V-11-8466). \$1.

These two arias from Mozart's immortal "Don Giovanni," both sung by Donna Anna, are certainly among the most important numbers of the dramatic soprano repertoire.

Up-to-date recordings of "Non mi dir" and "Or sai che l'onore" have been needed for some time, and RCA Victor has stepped to the front with these two records sung by Rose Bampton, who was the Metropolitan's only Donna Anna two seasons ago.

It would be a pleasure to say that these renditions were entirely satisfactory, but the fact is that they are not. Miss Bampton, a fine musician with a serviceable voice at her command, tries hard, but the effect is always apparent, and consequently the grand manner, so required by this particular music, is missing.

Miss Bampton displays considerable purity of tone and a fine legato, at times, but her higher tones are spread and driven, and the entire voice lacks character and personality. It is a commendable performance with an approach to the correct style and feeling, but Donna Anna's arias require considerably more than an approach.

It is a pity that Dusolina Giannini's splendidly dramatic singing of the Honour Aria, with its flaming recitative, could not have been enlisted for the recording of this music. Miss Giannini is a great Donna Anna, while Miss Bampton is merely a competently musical one. The Victor Company was also almost criminally negligent, years ago, in passing up the opportunity of recording these two arias by Rosa Ponselle. The past, however, cannot be undone, so let us be contented with these two well-recorded, well-handled performances by Miss Bampton. D.



CHORAL



The Don Cossacks on the Attack (a collection of Russian folk songs). Don Cossacks Chorus conducted by Serge Jaroff. 4-12" discs (C-7399M to C-7402M) in album. Columbia Set M-542. \$4.50.

This album will be indeed welcome to those who still have the heroic deeds of the Russian Army at Stalino, Orel, Taganrog and Kharkov, this summer, ringing in their ears. When one has listened to the stirring songs in this set, one feels in a measure better able to understand how Russia has been able to make such a magnificent showing against the pick of the Nazi army, since Hitler invaded Russia on June 22, 1940.

Aside from the timely implications, and the enthusiasm very naturally aroused by history-in-the-making, the contents of this album should also bring artistic satisfaction to all lovers of fine choral singing, as the Don Cossack Chorus, under the superb leadership of Serge Jaroff, has few equals and no peers.

The songs contained in this album offer a wide variety of mood and rhythm. There are marching songs to stir the blood; bits of nostalgic folk melody; stirring solos by the Chorus' magnificent solo voices, and passages which conjure up the beautiful religious music of the ancient Russia under the Tsars.

The recording is excellent, and it is by no means easy to record a large group such as this, especially with the tremendous range of dynamics at the disposal of the Don Cossacks. Columbia is to be therefore congratulated on a superb achievement which should prove popular with all lovers of outstanding choral singing, and moments of stirring movement.

D.



PIANO

Beethoven: Sonata No. 14 in C sharp minor, Op. 27, No. 2 (Moonlight). Rudolf Serkin (piano). 2-12" discs in album. Columbia Set X-237. \$2.50.

Some of the romantic and sentimental attitude towards this, perhaps the most famous of Beethoven's piano sonatas, might be dissipated, when one considers that the title "Moonlight" was given the work by the critic, Rellstab, who in a rather casual mood, observed that the music called to his mind certain effects of moonlight on Lake Lucerne. Also the work was dedicated to Countess Giulietta Guicciardi, for whom at one time Beethoven had a strong romantic attachment—but it was dedicated in a rather peculiar and singularly unromantic way. He had originally planned to dedicate the *Rondo in G major, opus 51, No. 2* to the lady who had formed so strong a part of his emotional life, but finding that he was

more or less indebted to another noblewoman, the Princess Lichnowsky, and that he must dedicate something to her as well, he switched, dedicating the Rondo to the Princess, and the present sonata to the Countess Giulietta.

As far as the title "Moonlight" goes, it is hard to see, if Rellstab had listened to the work as a whole with its lively scherzo and agitated finale, how the impression of serene moonlight that can easily be conjured up in the opening movement, could be sustained throughout.

Rudolf Serkin plays this music beautifully. He has already recorded the "Emperor" Concerto and the "Kreutzer" Sonata for Columbia, and this present set proves a most welcome addition to the pianist's Beethoven recordings.

The present performance stands up well and interestingly beside those that are already in the catalogues, by Schnabel, Paderewski, Petri, Bachaus, Moiseievitch and others. Technically it is superior to all of these earlier recordings, the Columbia engineers doing a particularly fine job of reproducing the mysterious and subdued mood of the famous opening movement. D.

VOCAL



James Melton Song Program. James Melton (tenor) with piano accompaniment by Robert Hill. 3-10" discs (V-10-1051 to V-10-1053) in album. Victor Set M-947. \$2.75.

Hageman: Miranda. One side, and **Carpenter: Serenade** (V-10-1051).

Löhr: The Little Irish Girl and **Kitty Me Love, Will You Marry Me?** (Irish Ballad). One side, and **Hughes: A Ballynure Ballad and Lover: The Low Backed Car** (V-10-1052).

Strickland: Mah Lindy Lou. One side, and **Witness** arr. Hall Johnson (Negro Spiritual) (V-10-1053).

James Melton has chosen a group of songs that have proved most popular with his radio and concert audiences for this attractive album. Of course, several Irish ballads are included, for there certainly is no one who can better Mr. Melton's renditions of these rollicking little pieces. Another feature of this group is the fine recording of the ever-popular *Mah Lindy Lou*. All in all, we would say that this should be a most popular album, and one that will appeal particularly to the vast host of Melton fans.



BOOKS OF MUSICAL INTEREST

Charles T. Griffes. The Life of an American Composer by Edward M. Maisel. xviii + 347 pp. Illustrated. Alfred A. Knopf (New York). Price \$3.50.

Dictators of the Baton. David Ewen. 305 pp. Alliance Book Corp. (Chicago). Price \$3.50.

The Gramophone Shop Encyclopedia of Recorded Music. George Clark Leslie, Supervising Editor. 558 pp. Simon and Schuster, Inc. (New York). Price \$3.95.

The History of Music in Performance. Frederick Dorian, with an introduction by Eugene Ormandy. 387 pp. Illustrated. W. W. Norton & Co., Inc. (New York). Price \$4.

Yearbook of Popular Music. By Paul Edward Miller. 195 pp. PEM Publications (Chicago). Price \$3.75.

Beethoven. By Emil Ludwig. Translated from the German by George Stewart McManus. 356 pp. Illustrated. G. P. Putnam's Sons (New York). Price \$3.75.

The Music Goes Round. F. W. Gaisberg, 273 pp. Illustrated. The Macmillan Company (New York). Price \$3.

A Mingled Chime. An Autobiography by Sir Thomas Beecham, Bart. 330 pp. G. P. Putnam's Sons. (New York). Price \$3.50.

NOTE: All of the above books have been reviewed in previous issues of *The New Records*. If your local dealer does not stock them, orders addressed to H. Royer Smith Co., Philadelphia 7, Pa., will be promptly filled. The prices quoted include postage to any point within U. S. A.

The first letters in the record number indicate the manufacturer: A—Asch, B—Brunswick, BO—Bost, C—Columbia, CA—Co-Art, CON—Continental, CPS—Contemporary Poets Series, CRS—Collector's Record Shop, CT—Concertone, CU—Columbia University Book Store, D—Decca, FMR—Friends of Recorded Music, G—General, GT—Gamut, HU—Harvard Film Service, IRCC—International Record Collectors' Club, KN—Keynote Recordings, MW—Hargail, MU—Musicraft, NCS—National Catholic Sound Recording Specialists, NMR—New Music Recordings, O—Odeon, OK—Okeh, PA—Parlophone, PAT—Pathé, PC—Paraclete, PD—Polydor, RF—Radiofunkens, SL—Shirmer's Library, T—Telefunkens, TA—Tone Art, TE—Technichord, TM—Timely, and V—Victor.

The New Records

13?

A BULLETIN FOR THOSE INTERESTED IN RECORDED MUSIC

Issued Monthly by

H. ROYER SMITH COMPANY

"The World's Record Shop"

10TH & WALNUT STREETS

PHILADELPHIA 7, PA., U.S.A.

VOL. 11. NO. 8

OCTOBER 1943

By mail to any address
50c. per year

THE new Victor catalogue has just arrived—and what a catalogue! It is the size of a metropolitan telephone directory ($8\frac{1}{2}$ " x 11"), contains 501 pages and weighs over two pounds. It contains "The Music America Loves Best"—the selection of Victor and Bluebird records which Victor will make available from its complete catalogue for the duration. In other words, the records from the former catalogue that are not listed in the present one will not be manufactured by Victor until after the war is over.

There is no question but that this new edition is the most carefully planned record catalogue that has ever been issued by any company. One interested in records might spend many long winter evenings perusing its hundreds of interesting pages with two columns of small but easily read type to each page. The records are listed by the type of music they contain: opera, light opera, folk music, etc.—by the artists who make them—by the composers of the music—by the title of the compositions. Every record is cross-indexed to such an extent that if the system had been employed with the previous Victor and Bluebird catalogues it would have required a catalogue consisting of two volumes of 1,000 pages each. Such a catalogue would have weighed in excess of eight pounds. We mention this because we visualize such ponderous volumes when the war is over and Victor replaces many important items that have been deleted because of lack of materials and manufacturing facilities.

We believe that the record buying public is going to be very enthusiastic about the new catalogue, but we rather feel that the dealers are not going to be quite so enthusiastic. It is a fine

catalogue for those persons who have the time to sit down and carefully make their selection, but it is not for the record clerk who wishes to use it for quick reference. When the record clerk looks under MARCH in the titular index and finds seventy-two cross-references, and under WALTZ well over a hundred, he is likely to become a bit bewildered.

The price of the new catalogue is the same as the former one, 25¢; however, because it weighs three pounds when wrapped for shipment and thus must be sent by parcel post, the following prices by mail will obtain: to points east of the Mississippi, 35¢; to points west of the Mississippi and east of Denver, 45¢, and to points beyond, 55¢.

* * *

Music for All of Us. By Leopold Stokowski. 340 pp. Simon and Schuster (New York). Price \$2.50.

The other evening, when we finished this book, friend wife asked us what Mr. Stokowski's book was about and we answered, "Music!" "You are not very informative," she replied, resuming her knitting of a sweater for our son in the Navy. "Well, my dear," we replied, "we do not wish to appear short, but that is just what Mr. Stokowski's book is about."

And that is the truth of the matter. The first sentence states that "Music is a universal language" and the last sentence concludes with "music is the voice of the All—the divine melody—the cosmic rhythm—the universal harmony." And between these sentences, Mr. Stokowski in forty short chapters touches upon as many phases of music, as they appear to him. A few of the chapter headings will give some idea of the scope of this little book; *The Mind*

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and Music; The Mathematical Foundations of Music; Architectonics — Form — Content; Counterpoint and Countermeasures; Technique for Solo Playing; Conducting; Recorded Music; Frequency Modulation; Music and Motion Pictures; and The Future of Music on the American Continents.

We frankly admit that when we picked this book up we just felt that we were not going to like it. We had sat in Mr. Stokowski's audiences on numerous occasions and heard him lecture them about this and that and we were not greatly impressed. The first few chapters were just what we had expected and we were about to toss the book aside, but we didn't and we are very glad, for after the first four or five short chapters in which the author tells us that music is the universal language, that it is poetry, that it is the spirit, that it is the mind, and so forth, he really gets down to brass tacks and the balance of the work is highly interesting. He does not try to get technical but explains everything in very simple English, and in every chapter after the first few we found something of interest. It reads very easily and before one knows it he has come to the end, and if he is like us he will wish that there were more. Stokowski has a wide fund of varied information and he has been most liberal with it in this worthwhile little book.

* * *

A couple of months ago the inventor sent us a few samples of a phonograph needle developed on an entirely new principle, and since that time we have given them every test that we knew of, and have found them entirely satisfactory. We always hesitate to recommend a phonograph needle, for all of them have some shortcoming or other, or at least all of them have had until we came across the new Walco Tru-Trac Floating Jewel. This is unquestionably the most satisfactory needle we have ever used. It may be used on practically any phonograph except the old type with spring motor. It will play thousands of records—so far we haven't worn one out yet—and it gives a fine

response in the high register without excessive needle scratch. It is easy on the records because of its highly polished sapphire point. The secret of this needle is that its shank is so designed that its natural period of vibration is not within the audible range, so that needle chatter is entirely eliminated. This may be demonstrated by turning off the volume control completely and placing one's ear close to the needle point as it proceeds on the record. Except on very loud passages in the recording nothing will be heard. We suggest that you ask your local dealer for a demonstration; it will be entirely worth your while. If he cannot supply you, an order addressed to the publishers of this bulletin will be promptly filled. The price is \$2.50 (postpaid within U. S. A.).

* * *

Columbia announces that it will not release any new classical records this month, but will devote its facilities to pressing those older records that are most in demand. A fine new list is promised for November. This explains why there are no Columbia records reviewed in this issue.

* * *

IMPORTANT NOTICE. All prices quoted in **THE NEW RECORDS** are list prices *exclusive of excise tax*. In ordering please add 5% to list prices quoted.

ORCHESTRA



Beethoven: Symphony in C major (Jena). Janssen Symphony of Los Angeles conducted by Werner Janssen. 3-12" discs (V-11-8460 to V-11-8462) in album. Victor Set M-946. \$3.50.

The authenticity of this symphony as being written by Beethoven is still questioned and disputed—all of which should add rather than detract from the interest in this fine, vibrant set of records which Werner Janssen and the Janssen Symphony of Los Angeles have made for RCA Victor. This album easily displaces two rather antiquated and nebulous recordings which were made in the early days of electrical recording, and should, if anything can, make friends for the subject of so much inconclusive altercation.

The present symphony was discovered in 1909 in manuscript form in the archives of the Academic Concerts in Jena by Professor Fritz Stein. In 1911, Dr. Stein made an announcement to the musical world, after studious researches on his part, that a new symphony of Beethoven had been discovered at Jena. Some of his evidence he based on the fact that Beethoven was known to have planned others—at least three—besides his nine acknowledged symphonies.

There followed a storm of controversy, and Dr. Stein's claims were disputed in many quarters. On the other hand, the professor's opinion is now widely respected—that this score was actually written by Beethoven between the years 1787 and 1790.

Whatever the truth may be, the present score reveals a pleasant though rather routine piece of work, which often sounds like the music of Haydn or Mozart. There are enough unconventional modulations, for this period, to support the theory that this is Beethoven's work and his alone. D.

Johann Strauss: Tritsch-Tratsch Polka, Op. 214. One side, and **del Castillo: Cuckoo Clock.** Boston "Pops" Orchestra conducted by Arthur Fiedler. 1-10" disc (V-10-1058). 75¢.

Two gay little tunes played with fine spirit by the Boston "Pops" in their usual fascinating style. The Cuckoo Clock is reminiscent of the days of the Swiss music box, and the Tritsch-Tratsch Polka was probably thought to be rather a devilish tune by our grandfathers, as they danced gaily around the great ballroom illuminated by the dazzling gas chandeliers. The reproduction is excellent.

Lalo: Le Roi d'Ys Overture. San Francisco Symphony Orchestra conducted by Pierre Monteux. 1-12" disc (V-11-8489). \$1.

A search of the domestic catalogues fails to reveal a recording of this charming overture, and so this sterling record is a welcome addition to the repertory of recorded music. Monteux gives a flawless performance and the reproduction is of the best. A disc that we can recommend without reservation.

CHAMBER MUSIC



Beethoven: Trio No. 7 in B flat major, Op. 97. (Archduke.) Arthur Rubinstein (piano), Jascha Heifetz (violin) and Emanuel Feuermann (viola). 5-12" discs (V-11-8477 to V-11-8481) in album. Victor Set M-949. \$5.50.

As is obvious from the cover of this album, with its attractive and evoking illustration, RCA Victor has enlisted an "all-star cast" to play Beethoven's famous Trio for violin, violoncello and piano, known as the "Archduke." This trio—No. 7 in B flat Major, Op. 97, to be specific—was one of eight which

Beethoven wrote for this combination of instruments.

It is indeed one of Beethoven's finest achievements in the realm of chamber music, there being an aristocracy and spaciousness about the atmosphere of the whole composition, which could in no way be possibly imitated or counterfeited. The music is symphonic in its modelling and architecture, but the master did not fail in providing moments which display and exhibit each solo instrument at its best and most characteristic.

The work was composed in 1811, belonging to the period of the Seventh and Eighth Symphonies, and is a perfect example of Beethoven's profoundest years of meditative genius. The Trio was dedicated by Beethoven to one of his cherished friends and pupils—the Archduke Rudolph of Austria.

The present rendition, which employs such glittering names as Artur Rubinstein, Jascha Heifetz and the late and lamented Emanuel Feuermann, not only demonstrates that these artists are each superlative "music-makers" in their own particular line, but also, that all three gentlemen apparently got together to form an indissoluble and closely-knit unit working together in the august shade of the great composer.

The present set was a very much needed one, for the previous album which enlisted Thibaud, Cortot and Casals is hopelessly outmoded as far as technical reproduction goes, and all one has to do is to play the two sets side by side to be assured of this fact. D.

CHORAL



Gabrieli: Processional and Ceremonial Music for Voices, Organ and Brass. Harvard Glee Club and Radcliffe Choral Society with the Boston Symphony Brass Choir, E. Power Biggs (organ) conducted by G. Wallace Woodworth. 4-12" discs (V-11-8408 to V-11-8411) in album. Victor Set M-928. \$4.50.

Intonazione per organo, Tono IX, X and XI.
In ecclesiis benedicite Domino and O Jesu mi dulcissime (both from *Symphoniae Sacrae, liber secundus*, 1615).

Jubilate Deo (from *Sacrae Symphoniae*, 1597).

This is indeed an album which is off the beaten track and which should interest all people who are serious about music. The present volume represents a collection of choral works taken from the *Sacrae Symphoniae* of the Venetian composer, Giovanni Gabrieli. They were published in Venice in 1597 and 1615.

Giovanni Gabrieli was born in Venice in 1557 of an illustrious patrician family. He was the organist of St. Mark's cathedral from 1586 until the year of his death, which occurred in 1612. He was a carefully trained musician, steeped in the technical skill of the contrapuntal school of the Netherlands, a school from which he finally broke away, and in doing so, like all great and independent artists, freely expressed, through his music, the period, circumstances

and surroundings among which he lived.

Colorful indeed was the Venice of this century, with its patina of Byzantine splendor. Great services were constantly held within the incense-stained walls of St. Mark's, and brilliant ceremonials were often given in the great Piazza San Marco outside the church. For both these types of occasions, Giovanni Gabrieli composed much music during one of the most gorgeous and opulent periods of the Venetian republic.

The present album is a collection of some of this music, impressively employing the Harvard Glee Club in joint effort with the Radcliffe Choral Society, plus the Boston Symphony Orchestra Brass Choir and E. Power Biggs at the organ. G. Wallace Woodworth is the conductor.

The results are very impressive. The mass of tonal sound is often truly imposing, nor has the desired delicacy been neglected for the more subdued portions of Gabrieli's wonderful music. If for nothing else, this album would be of immense value in giving us a backward glimpse into a far-off century, and into the life of a city, then thriving at the peak of its cultural power.



VOCAL

Beach: *Ah, Love But a Day*. One side, and **Brahe:** *Bless This House*. Gladys Swarthout (mezzo-soprano) with piano accompaniment by Lester Hodges. 1-10" disc (V-10-1050). 75¢.

Bless This House is closely identified with Miss Swarthout since she sings this selection on her famous radio program, the Prudential Family Hour. This alone should make this disc a great favorite, and insure for it a wide popular demand. *Ah, Love, But a Day* is similar in appeal and makes a fine coupling. If you are interested in this record, it might be well to place your order with your dealer immediately, for this is the type of disc that will sell out quickly. The reproduction is of the best.

Franck: *Panis Angelicus*. One side, and **Massenet:** *Elegie*. Richard Crooks (tenor) with Symphony Orchestra conducted by Charles O'Connell. 1-12" disc (V-11-8490). \$1.

These popular selections might have made this disc a "best seller" over night if the recording was a trifle better. As one listens he has the impression of standing in the top gallery of a great empty opera house with the soloist a long way off on the large empty stage. This is particularly noticeable in the *Panis Angelicus* recording. Perhaps some persons will like this effect but we felt that we would like to have been nearer to the artist.

The first letters in the record number indicate the manufacturer: A—Asch, B—Brunswick, BO—Bost, C—Columbia, CA—Co-Art, CON—Continental, CPS—Contemporary Poets Series, CRS—Collector's Record Shop, CT—Concertone, CU—Columbia University Book Store, D—Deca, FMR—Friends of Recorded Music, G—General, GT—Gamut, HU—Harvard Film Service, IRCC—International Record Collectors' Club, KN—Keynote Recordings, MW—Hargail, MU—Musicraft, NCS—National Catholic Sound Recording Specialists, NMR—New Music Recordings, O—Odeon, OK—Okeh, PA—Parlophone, PAT—Pathé, PC—Paraclete, PD—Polydor, RF—Radiofunk, SL—Shirmer's Library, T—Telefunk, TA—Tone Art, TE—Technichord, TM—Timely, and V—Victor.

Moulin Rouge (Rudi Revil's French Music Hall Hits). (Sung in French.) Charles Rolland (baritone) and His Montmartrois. 3-10" discs (BO-5014 to BO-5016) in album. Bost Set BA-7. \$3.75.

Six charming and amusing little songs, that were hits in the 1939-40 season in Paris, sung with perfect diction and a high regard for the humor in each of them. M. Rolland senses the sly wit in these little numbers and presents them in a most pleasing style. He is ably assisted by a small orchestra with an expert accordionist taking the leading part. Most of these tunes have haunting melodies that one cannot help whistling, and so even if you do not understand French you may find this set of discs quite fascinating. They have been very well recorded.



ORGAN

Vierne: *Scherzo* (From Symphony No. 2 for Organ). One side, and **Mulet:** *Toccata* (Thou Art the Rock). Virgil Fox playing the organ in the Chapel of Girard College, Philadelphia. 1-12" disc (V-11-8467). \$1.

Virgil Fox has chosen these selections from the works of two contemporary French composers both of whom are distinguished organists as well as writers for their instrument. One might say that the present day school of French organ music is well represented on this disc. Mr. Fox gives impeccable performances and those who are interested in music of this type will find this disc most satisfying. The recording is excellent.



HARPSICHORD

Bach: *Italian Concerto*. Three sides, and **Handel:** *Two Minuets*. Edith Weiss-Mann (harpsichord). 2-12" discs in album. Mary Howard Set. \$3.50.

Since Landowska's recording of this lovely Bach selection has been dropped from the new Victor Catalogue, the present set is of especial interest. However, we cannot become too enthusiastic about Miss Weiss-Mann's performance; certainly it does not have the sparkle of the Landowska rendition, and the surfaces of the discs are none too smooth. As we view it, the best that the present set can do is to fill the gap until a more satisfactory recording is made available, and unfortunately that may be a long time, for the manufacturers seem to shy away from harpsichord recordings despite the quite considerable interest in that instrument. The two little Handel Minuets are not of any particular consequence.

B?

The New Records

A BULLETIN FOR THOSE INTERESTED IN RECORDED MUSIC

Issued Monthly by

H. ROYER SMITH COMPANY

"The World's Record Shop"

10TH & WALNUT STREETS

PHILADELPHIA 7, PA., U.S.A.

VOL. 11. NO. 9

NOVEMBER 1943

By mail to any address
50c. per year

THE new 1944 Columbia Record Catalog is now available. Its style and format are the same as the 1943 edition, which proved so popular with record buyers and dealers alike. All Columbia Masterwork records up to and including the November list, which by the way is the last release that Columbia will make this year, are included in the new edition. Because of wartime restrictions only a very limited number of these catalogs will be available; therefore, it might be well for those persons who would like a copy to order one from their dealer at once. The price is 25¢ (postpaid within U. S. A.).

* * *

Musical Acoustics. By Charles A. Culver. xiii + 194 pp. Illustrated. The Blakiston Co. (Philadelphia). Price \$2.50.

This interesting book, which was published in 1941, just came to our attention, and as we thought that some of our readers would like to know about it, we are reviewing it briefly at this time. The author is Professor of Physics at Carleton College, and the contents of his book is based on a series of lectures which he has given to students majoring in music at that institution. Professor Culver has borne in mind that his students are musicians and not mathematicians or physicists and so only a knowledge of simple arithmetic is needed for a full understanding of his lectures.

It would seem to us that many persons who are seriously interested in music would like to have some knowledge of the physical laws that serve as a basis for this art, and so we do not hesitate to call this illuminating little volume to the attention of our readers. A few of the chapter headings will give some idea of the scope of

this work: *Nature and Transmission of Sound; Hearing; Pitch; Consonance and Dissonance; Vibrating Air Columns; Vibrating Rods and Plates; and Acoustics of Rooms.* Numerous illustrations and diagrams aid greatly in the easy understanding of the text.

* * *

Arturo Toscanini—A Photobiography. Photographs collected by Susanne Winternitz Hoeller. Biographical sketch by Robert Haven Schauffler. Introduction by Dorothy Thompson. 56pp. Island Press (New York). Price \$3.

Toscanini's friend of many years, the poet and writer, Stefan Zweig's daughter Susanne (Mrs. Hoeller), selected the photographs that make up the major portion of this interesting volume. The life-story of the great maestro is told in pictures which cover his earliest childhood and thence to and including his seventy-fifth year. Admirers of the world's outstanding conductor and musical personality will cherish this unique little volume. Undoubtedly it will find its way into the Christmas stockings of many music lovers this Yuletide.

* * *

A great many persons throughout the United States are studying the Spanish language, and many of them are using the Linguaphone Conversational Course which is made up of sixteen phonograph records and a series of textbooks. This course is for the beginner and costs fifty dollars.

Recently the Linguaphone Institute has issued a course for those persons who know Spanish thoroughly and wish to improve their pronunciation and intonation. This course was prepared by Professor T. Navarro Tomás of Co-

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lumbia University and is based on his book *Manual de Pronunciación Española*. It consists of five records and a book covering the text spoken on the discs by Professor Tomás. The price of this course is \$15.

* * *

For several years past there has sprung up throughout America a renewed interest in the old-fashioned Square Dances, especially among persons of more mature years. Mr. and Mrs. Henry Ford might well be placed in this category, and they have taken a very active part in this revival. After considerable research they have published a little book of some one hundred pages giving the music, calls, and directions for these old-time American dances. This book is entitled "Good Morning," and sells at the nominal price of 50¢. Recently they have had accompaniments for these dances recorded by the Ford Orchestra and these records are now available. There are twenty of these discs and they are priced at 50¢ each. They may be purchased separately or certain groups of them have been placed in albums. Those persons who are interested may send to the publishers of this bulletin for a catalogue listing the individual records and the various album sets. The catalogue is gratis.

* * *

The Postal Authorities are making a very special effort to have everyone mail his Christmas parcels early this year. Lack of trained persons in the postal service will naturally slow up all mail deliveries, and knowing that many of our readers send records for gifts, we are adding this plea for early mailings. Also you will find the dealers' stocks better now than they will be a little later.

* * *

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ORCHESTRA



Mendelssohn: Symphony No. 4 in A major, Op. 90. (Italian.) The Philharmonic-Symphony Orchestra of New York conducted by Sir Thomas Beecham. 4-12" discs (C-11956D to C-11959D) in album. Columbia Set M-538. \$4.50.

Mendelssohn, more than the average composer, seemed unusually responsive to his physical surroundings. Travels had always a stimulating effect on him. Thus a trip to Scotland produced his Third or "Scotch" symphony and his Overture, "The Hebrides," and a journey to Italy in 1830 and 31, produced the present or Fourth Symphony, known as the "Italian."

The music, except for the fourth and last movement, which takes the form of a *Saltarello*, a fifteenth century dance, very popular in the environs of Rome, is not particularly evocative of the warm and beautiful country which is supposed to have inspired it. However, it is a brilliant work, full of dash and style and solidly formal contours.

Mendelssohn spent most of his time during his stay in Italy, about Rome and Naples. It was from the former city that he wrote during February, 1831, that his new composition was progressing at great strides. He had planned, as we can infer from his letters, to finish the work in Naples, but somehow, the symphony got sidetracked and was not finished for some time after this. The reasons for the delay are not clear, but we know that the work was actually completed under Berlin's northern skies, in March, 1833. It was first performed under the composer's direction in London during May of that year, and was received with unqualified enthusiasm.

Sir Thomas Beecham is just the man for this symphony. Innate stylist that he is, he also possesses the brilliance and the sparkle to put just such music as this across. His only serious competitor is Koussevitzky and the Boston Symphony (VM294), but our preference is distinctly for Sir Thomas and the contagious bubbling quality with which he invests the score. The recording is an unusually mellow job. Columbia seems to have gotten definitely away from those brash, strident, shallow recordings that they were turning out several years ago. D.

Milhaud: Suite Provencale. St. Louis Symphony Orchestra conducted by Vladimir Golschmann. 2-12" discs (V-11-8499 and V-11-8500) in album. Victor Set M-951. \$2.50.

Vladimir Golschmann and the St. Louis Symphony Orchestra have done a signal service for recorded music this month, by presenting Darius Milhaud's fine *Suite Provencale*. This piece had not been recorded before, and its advent on discs is a matter of general rejoicing to those who are interested in French music.

This is music of the south, of sun-drenched fields humming with insect-life. It is also music of a simple,

happy, direct people who don't worry too much, and are preoccupied with the homely rudiments of life, with their sunny existence, with their dances, and an occasional glass of wine.

Milhaud, now living in America, was born in Aix-en-Provence in 1892, and it is obvious that he has written of his native section with a penetrative knowledge and a wistful and nostalgic glance over his shoulder.

Milhaud was one of the famous *French Six*, who wrote music in Paris, under the guidance of the philosophic Jean Cocteau in 1917. Later the group, which also included Auric, Poulenc, Honneger, Durey and Tailaferre, broke up and each composer went his own way, thus evolving and developing his own originality as an artist. Milhaud is among the most successful—probably the most successful—of what is left of this group.

The present suite was composed in 1936, and presented for the first time in Venice, under the direction of the composer, during the summer of 1937. Milhaud has not hesitated to use eighteenth-century dances of Provence, as well as themes from the work of Andre Campra, in the development of his suite.

Vladimir Golschmann, who was brought up in Paris amidst the atmosphere of the Six and other Gallic influences, is eminently qualified to interpret this music, and he moves through the score with a most desirable blend of grace and authority. The recording is excellent. D.

Delius: Society Set, Volume I. The London Philharmonic Orchestra and Chorus directed by Sir Thomas Beecham; Heddle Nash (tenor) with piano accompaniment by Gerald Moore. 7-12" discs (C-11068D to C-11074D) in album. Columbia Set 305. \$7.50.

Paris (*The Song of a Great City*)—London Philharmonic Orchestra.

Eventyr (*Once Upon a Time*)—London Philharmonic Orchestra.

Koanga (*Closing Scene*)—London Philharmonic Orchestra and Chorus.

Hassan (*Interlude and Serenade*)—London Philharmonic Orchestra.

To the Queen of My Heart—Heddle Nash and Gerald Moore.

Love's Phisolosphy—Heddle Nash and Gerald Moore.

The Columbia "record classic" re-issue for November is this unique album which was originally released in England in a limition edition by the Delius Society of which Sir Thomas Beecham was the Artistic Director.

A whole volume might be written about this unusual set of records, but we will content ourselves with briefly identifying the works which are included.

Paris, to which the composer added the subtitle "The Song of a Great City," was written in 1899. It was first introduced by Dr. Hans Haym, one of the earliest exponents of Delius' work, at Elberfeld in 1901. The first English performance was given by Sir Thomas Beecham at Liverpool in 1908. Of this work, Delius wrote: "It is a Nocturne and describes my impressions of night and early dawn, with its peculiar street cries, the pan's flute of the goatherd, etc. These cries are very characteristic of Paris and the piece begins and closes with them."

Eventyr. The collection of Norwegian folk-tales known as *Eventyr* (Legends) was published in 1841. It was the joint work of Peter Cristen Asbjörnsen and Jorgen Engebretsen Moë. These tales embody all the fantasy, superstition, humor and homely detail of the Norwegian folk, and it is their spirit, rather than any particular story, that Delius sought to realize in this work.

Koanga is Delius' third opera and dates from 1895-97. It was first produced in 1904 at Elberfeld, under Fritz Cassirer, with Clarence Whitehill in the title rôle. The passage recorded occurs in the epilogue of the work, and has nothing to do with the main action. The scene is the veranda of a plantation house, where Uncle Joe is seen surrounded by a group of girls, who have pleaded with him for a story of old Creole life. He tells them the story of Koanga and Palmyre.

Hassan, a play by the late James Elroy Flecker, was first produced by Basil Dean in 1923. Delius was invited to compose the incidental music. The Serenade from the first act and the short Interlude which precedes it were selected for this recording. This Serenade is among the best known works of Delius.

To fill in the last side of this set of discs, Sir Thomas has chosen two of Delius' loveliest songs. R.

CHAMBER MUSIC



Schubert: Sonatina No. 1 in D major, Op. 137, No.

1. Three sides, and Schubert—arr. Friedberg: Rondo (From Piano Sonata in D major, Op. 53). Joseph Szigeti (violin) and Andor Földés (piano). 2-12" discs (C-71487D and C-71488D) in album. Columbia Set X-238. \$2.50.

When one speaks of Schubert, one instinctively thinks of his symphonies, chiefly the "Unfinished;" of his songs, among which are such supreme masterpieces as *Der Erlkoenig*, *Am Meer* and *Der Wanderer*. We are not apt to think of Schubert as the composer of small instrumental pieces, and yet some of his most charming moments are to be found in just these very forms. During 1816, when Schubert had set up housekeeping with his friend, Franz von Schober, he composed three sonatas for violin and piano, in D major, A minor, and G minor. Opus

137, Nos. 1, 2 and 3, respectively. Later the term *sonatina* was attached to these pieces, which is rather a misleading title, as one might infer that they were easy pieces for beginners. True, they are filled with a fresh and direct simplicity, with the charm and individuality which Schubert possessed in such great measure, but they are also representative of the composer at his best.

Joseph Szigeti has made many fine records for Columbia, in fact some of them have been treasureable experiences. And so, it is no surprise that the distinguished Hungarian violinist adds another triumph to his long list with this splendid new offering. When we report that it is quite up to the standard Szigeti has set, we feel there is little more to be said.

D.

Beethoven: Quartet No. 7 in F major, Op. 59, No. 1. (Rasoumovsky No. 1). Eleven sides, and **Haydn: Quartet No. 83 in B flat major, Op. 103—** Menuetto ma non troppo. The Busch Quartet. 6-12" discs (C-71474D to C-71479D) in album. Columbia Set M-543. \$6.50.

There are already four recordings extant of this particular Quartet—one of Beethoven's finest—but undoubtedly the present splendid album by the Busch Quartet will surpass the others—none of them particularly up-to-date recordings—in many ways.

Chamber music, in its several forms, was never far from Beethoven's consciousness, throughout his long career as a composer. Paul Bekker, who wrote a very worth-reading book on Beethoven, says, "The psychic axis of Beethoven's creative endeavor, the forms to which all other forms were but complement, amplification, or corroboration. It is in the quartets that the entire life of the composer is mirrored—not in the diary-like testimony of the sonata-improvisation, not in the lapidary craft and towering proportions of the symphony, but in contemplation purified and disillusioned; contemplation which renounces virtuosity of the individual performer and the crashing power of orchestral masses in order to limit itself to the conversation and communing, outwardly unadorned, of four individualities equal in privilege."

It is with this type of musical ideology very much in mind that the Busch Quartet performs this remarkable work, and their intentions are clearly and faithfully mirrored by the work of the Columbia Sound engineers.

D.

The first letters in the record number indicate the manufacturer: A—Asch, B—Brunswick, BO—Bost, C—Columbia, CA—Co-Art, CON—Continental, CPS—Contemporary Poets Series, CRS—Collector's Record Shop, CT—Concertone, CU—Columbia University Book Store, D—Decca, FFM—Friends of Recorded Music, G—General, GT—Gamut, HU—Harvard Film Service, IRCC—International Record Collectors' Club, KN—Keynote Recordings, MW—Hargail, MU—Musicraft, NCS—National Catholic Sound Recording Specialists, NMR—New Music Recordings, O—Odeon, OK—Okeh, PA—Parlophone, PAT—Pathé, PC—Paraclete, PD—Polydor, RF—Radiofunkens, SL—Shirmer's Library, T—Telefunken, TA—Tone Art, TE—Technichord, TM—Timely, and V—Victor.

OPERA



Meyerbeer: Le Prophète—Ah, mon fils. One side, and **Gluck: Alceste—Divinités du Styx.** Risë Stevens (mezzo-soprano) with orchestra conducted by Erich Leinsdorf. 1-12" disc (C-71486D). \$1.

Miss Stevens' many admirers will welcome this fine record. These lovely arias are seldom heard on the concert or operatic stage and so a recording of them is of especial value. The reproduction is highly satisfactory.

VOCAL



Gershwin: Porgy and Bess—Summertime. Lily Pons (soprano) with orchestra conducted by Andre Kostelanetz. One side, and **Brahms: Waltz in A major.** Andre Kostelanetz and his Orchestra. 1-12" disc (C-71491D). \$1.

Why Miss Pons selected *Summertime* from Gershwin's *Porgy and Bess* to record, we will never know. It is not in her line as anyone may perceive by comparing it with Anne Brown's recording of this number in the Decca album of *Porgy and Bess Selections* made by the original cast of this highly successful American opera. Kostelanetz's idea of Brahms' popular waltz makes a weak coupling, and so we must report that this is a very undistinguished disc.



ORGAN

Christmas at the Organ. Christmas carols played on the Master Cathedral Organ with chimes. 4-10" discs (601 to 604) in album. Bibletone Set. \$4.50.

Several months ago Bibletone issued an album of organ recordings which it titled "The Ten Best Loved Hymns." The recordings were satisfactory, and as there is a dearth of good religious music on records, it was a great success. Dealers report tremendous sales of this item. Naturally we looked forward to the present album of Christmas carols with considerable enthusiasm. We were deeply disappointed. The recordings in the sample album sent us are miserable. Perhaps some of the numbers will be re-recorded before the album is placed on sale generally; we certainly hope so. If not, anyone will want Christmas records very badly before they will accept this collection of discs. The following carols are included in this album: *Joy to the World; Silent Night; Away in the Manger; Hark! the Herald Angels Sing; O Little Town of Bethlehem; Adeste Fidelis; It Came Upon a Midnight Clear; and The First Noel.*

The New Records

A BULLETIN FOR THOSE INTERESTED IN RECORDED MUSIC

Issued Monthly by

H. ROYER SMITH COMPANY

"The World's Record Shop"

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PHILADELPHIA 7, PA., U.S.A.

VOL. 11. NO. 10

DECEMBER 1943

By mail to any address
50c. per year

A VERY unusual set of discs has recently come to our attention. The ten records with album and Study Guide—a booklet of some 94 pages—is called "Growth of Democracy." These recordings were produced by William Exton, Jr., in collaboration with Erpi Classroom Films, Inc., and Professor Harry J. Carman of Columbia University. The growth of democracy is tracted in a series of twenty episodes from the Magna Carta to the American Constitution, and each episode is complete on one side of each of these ten discs. Capable actors take the various parts in these scenes and dramatize for the student these stirring incidents in the development of freedom. However, these dialogues are not intended for entertainment and nothing is added to the dramatic effect that is not inherent in the subject-matter itself. The text of each dialogue will be found in the Study Guide. Preceding the text is a paragraph or two giving a historical introduction to the incident, and following the text are representative questions of two general types and a selected bibliography for the particular episode.

Great care has been taken in the production of this interesting set of discs, and, as Professor Carman has checked the historical accuracy of the scripts, we may feel sure of the authenticity of the matter to be found on these recordings. This album is intended for use in schools, but there is no reason why, if anyone cares to, he may not buy it for the instruction and edification of his own children. With the aid of the Study Guide anyone with reasonable historical knowledge might present this course of study in the development of democracy in an interesting way. Certainly, if there were ever a time in the world's history that our children should

appreciate democracy and the long struggle that was waged to bring it to its present stage, now is the time.

The price of the ten records with album and Study Guide is \$25.

* * *

The Record Book. By David Hall. 1070 pp. Smith & Durrell, Inc. (New York). Price \$4.95.

The long-awaited Complete Edition of this famous book is now available. A review copy reached us just as we were going to press. A quick perusal indicates that it is all that we had hoped for and more. It contains the First and Second Supplements, an addenda listing all of the latest recordings, a list of all recordings cut out since *The Record Book* was first published, and a new index of composers and artists. Most record collectors know about this great publication, but for those who do not here is a brief description.

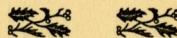
David Hall, a recognized music critic and record enthusiast, has compiled a selected list of more than 8,000 available records, representing the outstanding works of over three hundred and fifty famous composers. The name of the manufacturer, catalogue number, and price are given of each recording listed, followed by an impartial analysis as to performance and mechanical reproduction. In addition, through the book runs a complete, anecdote-filled commentary on composers, music records, and recording.

* * *

IMPORTANT NOTICE. All prices quoted in **THE NEW RECORDS** are list prices *exclusive of excise tax*. In ordering please add 5% to list prices quoted.

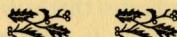
BUY U. S. WAR BONDS AND STAMPS

At this time of year when everyone is so busy, few of us have time to play over the hundreds of Christmas records that are available in order to make a selection. We have therefore asked one of our editors to carefully go over the available appropriate records and select a few, which, in his opinion, are entirely satisfactory both as to interpretation and reproduction. Busy husbands might do well to slip this list in their pockets in case their wives ask them to get a few Christmas records at the last minute.



Christmas Hymns and Carols. Trinity Choir. 1-12" disc (V-35788). 75c. (Included on the two sides are: Christians, Awake; O Little Town of Bethlehem; God Rest You Merry, Gentlemen; The First Nowell; Silent Night; Joy to the World; Angels and the Shepherds; Calm on the Listening Ear; We Three Kings; Joyful Christmas Song.)

While Shepherds Watched. One side, and **It Came Upon the Midnight Clear.** Both sung by the Trinity Choir. 1-12" disc (V-35787). 75c.



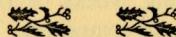
The following four records are all beautifully sung, in the best English tradition, by the British Broadcasting Company Chorus, with organ accompaniment:

The First Nowell and Good King Wenceslas. (C-244M). 75c.

God Rest Ye Merry, Gentlemen and Good Christian Men, Rejoice. (C-245M). 75c.

Hark! the Herald Angels Sing and While Shepherds Watched Their Flocks. (C-246M). 75c.

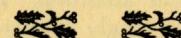
Adeste Fidelis and Christians, Awake. (C-247M). 75c.



Christmas Carols. Played on the organ by Alexander D. Richardson. 3-10" discs (V-26755 to V-26757) in album. Victor Set P-43. \$2. Among the carols will be found: We Three Kings of Orient Are; Lo, How a Rose E'er Blooming; Rejoice, Ye Pure in Heart; Christians, Awake; O Come, O Come, Emmanuel; Gloria in Excelsis, Deo; The Star of Bethlehem; The Star of the East; The Birthday of a King; While Shepherds Watched; God Rest You Merry, Gentlemen; O Come All Ye Faithful; and The Holy City.



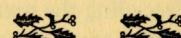
Carols of the English Yuletide. Victor Chapel Choir directed by Emil Coté. 3-10" discs (V-26727 to V-26729) in album. Victor Set P-42. \$2. The following carols are included in this album: Good King Wenceslas; The Boar's Head Carol; Carol, Children, Carol; Dame, Get Up and Bake Your Pies; Friendly Beasts; The Holly and the Ivy; Wassail, Wassail; When Christ Was Born of Mary Free; Old Yorkshire Gooding Carol; Gather Around the Christmas Tree; God Rest Ye Merry, Gentlemen; Here We Come A-Wassailing; Deck the Hall; I Saw Three Ships.



Christmas Carols. Sung by the Lyn Murray Singers. 4-10" discs (C-36653 to C-36656) in album. Columbia Set C-94. \$2.50. The following carols comprise this set (one on each side of a disc): Adeste Fideles; Noel; Silent Night; Hark! the Herald Angels Sing; Joy to the World; It Came Upon the Midnight Clear; Oh, Little Town of Bethlehem; and God Rest Ye Merry, Gentlemen.

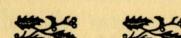
Gruber: Silent Night, Holy Night. One side, and **God Rest You Merry, Gentlemen.** The Trapp Family Choir directed by Dr. Franz Wasner. 1-10" disc (V-2183). 75c.

Christmas Fantasy. Played on the organ by Mark Andrews. 1-10" disc (V-19816). 50c. A medley of the most popular Christmas carols.



Silent Night. One side, and **O Holy Night (Cantique de Noël).** Victor Salon Orchestra. 1-10" disc (V-19820). 50c.

Hymne de Noel. One side, and **Gloria in Excelsis.** Both sung by the Choir of Russian Cathedral in Paris under direction of Nicolas Afonsky. 1-10" disc (V-26081). 50c.



Dickens: A Christmas Carol. Adapted, produced, and narrated by Ernest Chappell; "Scrooge" played by Eustace Wyatt; Music by Lew White. 4-12" discs (V-36405 to V-36408) in album. Victor Set G-29. \$3.50.

WE list below some items which would make particularly fine gifts. To save space, they are listed alphabetically by composer, instead of in our usual order of grouping by type of music.

Beethoven: Concerto No. 5 in E flat major, Op. No. 73 ("Emperor"). Rudolf Serkin (piano) with the Philharmonic Symphony Orchestra of New York conducted by Bruno Walter. 5-12" discs (C-11718 D to C-11722D) in album. Columbia Set M-500. \$5.50.



Brahms: Symphony No. 1 in C minor, Op. 68. NBC Symphony Orchestra conducted by Arturo Toscanini. 5-12" discs (V-18467 to V-18471) in album. Victor Set M-875. \$5.50.

Dvorák: Symphony No. 5 in E minor, Op. 95. "From the New World." Rochester Philharmonic Orchestra conducted by José Iturbi. 5-12" discs (V-11-8165 to V-11-8169) in album. Victor Set M-899. \$5.50.

French Opera Arias. Gladys Swarthout (mezzo-soprano) with Victor Symphony Orchestra conducted by Wilfred Pelletier. 2-12" discs (V-11-8280 and V-11-8281) in album. Victor Set M-925. \$2.50.

Gabriel: Processional and Ceremonial Music for Voices, Organ and Brass. Harvard Glee Club and Radcliffe Choral Society with the Boston Symphony Brass Choir, E. Power Biggs (organ) conducted by G. Wallace Woodworth. 4-12" discs (V-11-8408 to V-11-8411) in album. Victor Set M-928. \$4.50.

Handel: Water Music. Suite (arr. Harty). London Philharmonic Orchestra conducted by Sir Hamilton Harty. 2-12" discs (C-68146D and C-68147D) in album. Columbia Set X-13. \$2.50.

Lalo: Le Roi d'Ys Overture. San Francisco Symphony Orchestra conducted by Pierre Monteux. 1-12" disc (V-11-8489). \$1.

Mendelssohn: Symphony No. 4 in A major, Op. 90. "Italian." Boston Symphony Orchestra conducted by Serge Koussevitzky. 3-12" discs (V-16703 to V-16705) in album. Victor Set DM-294. \$3.50.

Milhaud: Suite Provencale. St. Louis Symphony Orchestra conducted by Vladimir Golschmann. 2-12" discs (V-11-8499 and V-11-8500) in album. Victor Set M-951. \$2.50.

Prokofieff: Classical Symphony in D major, Op. 25. Three sides, and **Mendelssohn:** Scherzo from Octet, Op. 20. Minneapolis Symphony Orchestra conducted by Dimitri Mitropoulos. 2-12" discs (C-11238D and C-11239D) in album. Columbia Set X-166. \$2.50.

Rimsky-Korsakov: Scheherazade—Symphonic Suite, Op. 35. Nine sides, and **Rimsky-Korsakov:** March (from Tsar Sultan Suite). San Francisco Symphony Orchestra conducted by Pierre Monteux. 5-12" discs (V-11-8264 to V-11-8268) in album. Victor Set DM-920. \$5.50.

Rossini: The Barber of Seville. Wilfred Engelmann (baritone), Bruno Landi (tenor), Carlos Ramirez (baritone), Hilde Reggiani (soprano), John Gurney and Lorenzo Alvary (bassos), Lucille Brown-ing (contralto), with Victor Symphony Orchestra and Chorus conducted by Giuseppe Bamboschek. 8-12" discs (V-11-8190 to V-11-8197) in album. Victor Set M-898. \$8.75.

Schubert: Trio No. 1 in B flat major, Op. 99. Artur Rubinstein (piano), Jascha Heifetz (violin), Emanuel Feuermann ('cello). 4-12" discs (V-11-8274 to V-11-8277) in album. Victor Set DM-923. \$4.50.

Shostakovich: Symphony No. 6, Op. 53. Philadelphia Orchestra conducted by Leopold Stokowski. 5-12" discs (V-18391 to V-18395S) in album. Victor Set M-867. \$5.

Strauss Waltzes by Andre Kostelanetz. 3-12" discs (C-7391M to C-7393M) in album. Columbia Set M-481. \$3.50. This album contains the following (one side each): Blue Danube, Tales from the Vienna Woods; Artist's Life; Voices of Spring; Vienna Life; Emperor Waltz.

Tchaikovsky: Manfred, Op. 58 (Symphonic Poem). Indianapolis Symphony Orchestra conducted by Fabien Sevitsky. 7-12" discs (V-11-8338 to V-11-8344) in album. Victor Set DM-940. \$7.50.

Tchaikovsky: Romeo and Juliet (Overture-Fantasia). Five sides, and **Moussorgsky:** Khotavschina—Prelude. Cleveland Orchestra conducted by Artur Rodzinski. 3-12" discs (C-11655D to C-11657D) in album. Columbia Set M-478. \$3.50.

Verdi: Otello—Monologue of Otello (Act III) and Death of Otello (Act IV). (Sung in Italian.) Lauritz Melchior (tenor) with the Columbia Opera Orchestra conducted by Erich Leinsdorf. 1-12" disc (C-71389D). \$1.

The Don Cossacks on the Attack (a collection of Russian folk songs). Don Cossacks Chorus conducted by Serge Jaroff. 4-12" discs (C-7399M to C-7402M) in album. Columbia Set M-542. \$4.50.

OPERA



Metropolitan Revivals. Enrico Caruso (tenor) with other artists of the Metropolitan Opera Company. 4-12" discs (V-16-5000 to V-16-5003) in album. Victor Set M-953. \$10.

Donizetti: *Lucia*—Sextet. Caruso, Tetrazzini, Amato, Journet, Jacoby and Bada with orchestra. One side, and **Verdi:** *The Masked Ball*—Quintet. Caruso, Hempel, Duchene, de Segurola and Rothier with orchestra (V-16-5000).

Verdi: *Rigoletto*—Quartet. Caruso, Sembrich, Scotti and Severina with orchestra. One side, and **Puccini:** *La Boheme*—Quartet. Caruso, Farrar, Scotti and Vafora with orchestra (V-16-5001).

Flotow: *Martha*—Goodnight Quartet. Caruso, Alda, Journet and Jacoby with orchestra. One side, and **Verdi:** *I Lombardi*—Trio. Caruso, Alda and Journet with orchestra (V-16-5002).

Gounod: *Faust*—Trio (Alerte!). Caruso, Farrar and Journet with orchestra. One side, and **Saint-Saëns:** *Samson et Delila*—Trio. Caruso, Homer and Journet with orchestra (V-16-5003).

(These records are sold only as an album unit—not separately.)

Should there be any doubt in the minds of the younger generations as to the capabilities of Enrico Caruso as a singer, or the unrivalled splendor of his voice, let them sit down for forty-five minutes and listen to the records contained within this latest album that RCA Victor has so wisely and so rightly re-issued.

It has always seemed a crime that records, as important as the ones in this album, should be allowed to gather dust on the shelves of the Victor Company's storehouse, for they are treasures of immeasurable worth, and aids and indications to the student of today, who should know how Caruso and many of his associates sounded in the great set-pieces of the operatic repertoire, in moments that have become already legendary and historic.

Here we have them! Living pages out of the history of the Metropolitan and its greatest tenor. The records range in date from February 7th, 1908 to February 10th, 1919, or a span of eleven years. It is thus possible, because of these dates, to hear Caruso in three different periods as a singer: the Caruso, at the end of his purely lyric (and perhaps most unforgettable) period in the "Rigoletto" Quartet and the "Boheme" Quartet; the Caruso of the middle period, when he was changing over to heavier roles and increasing the weight of his voice (this is manifest in the selections from "Lucia," "Ballo in Maschera,"

"Lombardi," "Faust" and "Marta," which range from 1910 to 1914), and finally in the period which came at the close of Caruso's career (in the selection from "Samson") when the voice had taken on a dark, almost baritonal timbre.

One need not apologize for these records from a technical standpoint, for they have hardly ever been equalled, let alone excelled, by modern recording, which leaves, at times, more to be desired than people think. It just happened that Enrico Caruso's voice was an ideal one for recording purposes, and one does actually hear the golden ring of those matchless tones, and the strength of such vocal climaxes as are entirely unknown today, in these records. The orchestra sounds thin and primitive, especially in the earliest records, but we must not forget that the voice is the important thing as far as this particular album is concerned, and from this angle the reproductions are marvelously lifelike and undistorted.

The "Rigoletto" Quartet is of particular interest as it preserves in imperishable form the cast of Caruso's debut at the Metropolitan on November 23, 1903, for Mme. Sembrich and Antonio Scotti were both associated with the immortal Enrico on that now-historic occasion. Other celebrated singers are heard in these records: the brilliant Luisa Tetrazzini was selected for the "Lucia" Sextet, and the great baritone Pasquale Amato was also included in this thrilling rendition. The celebrated French bass, Marcel Journet, who was the successor of Plancon, is heard on five of these eight selections; the lovely Geraldine Farrar lends her warm and expressive voice, then in its prime, to the "Faust" Trio and the "Boheme" Quartet; Frances Alda's crystalline lyric soprano is heard soaring to thrilling heights with Caruso in the climaxes of the trio from "Lombardi" (one of the best records in the set). Mme. Alda was also a distinguished Martha, and her portion of the Good-night Quartet is a lovely piece of singing. Louise Homer, America's greatest contralto, who appeared many times with Caruso in "Samson et Delila," is preserved for all time in the first act trio from Saint-Saëns' opera; Frieda Hempel is heard in the Quintet from the "Masked Ball"—a wonderful record!

This album seems very appropriate, for this season the Metropolitan is celebrating its Diamond Jubilee, and nothing could be a finer tribute to that great shrine of operatic music than the re-issue of these records and the perpetuation of the voice of what was, perhaps, its greatest singer.

An unique feature of this album is the five pages of fascinating reading material, illustrated with pictures of historic interest, that are bound into it. These contain reviews of the vivid careers of Caruso and the other artists appearing on these recordings, and also data concerning the operas represented in this unusual collection.

D.

VOCAL



Oklahoma. Selections from the Theatre Guild Musical Play by members of the Original New York Production with Oklahoma Chorus and Orchestra under the direction of Jay Blackton. 6-10" discs (D-23282 to D-23287) in album. Decca Set DA-359. \$5.

One of the greatest smash hits of recent years is the Theatre Guild's production of the musical play *Oklahoma*. Seats are selling weeks in advance and it is the most talked of play now running in New York. Decca grasped the opportunity of recording practically the complete musical score with the original New York cast, chorus and theatre orchestra. It is a grand job. The thousands of persons who have seen the show and the many more thousands all over the country who may never have the opportunity of seeing it will doubtless be very much interested in hearing these sterling records. We don't know when we have heard a recording of a musical play that is quite so satisfying. With this set of discs and an automatic phonograph you may attend a very fine performance of *Oklahoma* whenever and as often as you wish. The tunes are catchy but they are so much above average that one may listen to them again and again without becoming bored.

All the important selections are included in this album. First the *Overture* played by the theatre orchestra under the brilliant direction of Jay Blackton, and then the following numbers: *Oh, What a Beautiful Morning*; *Surrey With the Fringe on Top*; *Kansas City*; *I Cain't Say No*; *Many a New Day*; *People Will Say We're in Love*; *Pore Jud is Daid*; *Out of My Dreams*; *All Er Nothin'*; *Oklahoma*, and then the stirring *Finale* sung by the entire company. Among the featured players who made these recordings will be found Alfred Drake, Joan Roberts, Howard da Silva, Celeste Holm and Lee Dixon.

For a bit light and tuneful music this album is heartily recommended. R.

Dinah Shore Musical Orchids. Sung by Dinah Shore with orchestral accompaniment. 4-10" discs (V-20-1541 to V-20-1544) in album. Victor Set P-139. \$2.50.

Dinah Shore has been steadily gaining in popularity through her records and her many appearances on the radio. She is considered by many to be "Tops" in rendering popular songs. She has a style that is all her own, and it is pretty difficult to keep one's feet still when she is singing.

Victor has taken a few of her best numbers and grouped them in this album that should be a winner with her jitterbug friends. The songs selected for this set are: *Memphis Blues*; *Somebody Loves Me*; *Mad About Him*; *Smoke Gets in Your Eyes*; *Blues in the Night*; *How Come You Do Me Like You Do?*; *Honeysuckle Rose*; and *My Man*.

Kurt Weill Songs. Lotte Lenya (soprano) with piano accompaniment. 3-10" discs (BO-5017 to BO-5019) in album. Bost Set BA-8. \$3.75.

Kurt Weill, the popular composer of the music for *Knickerbocker Holiday*, *Lady in the Dark* and other popular plays with music, has selected six of his songs and supervised the recording of these discs. Two of them are sung in English, two in French, and two in German. Mr. Weill selected Lotte Lenya to interpret these little works and the choice was a happy one, for Miss Lenya seems equally at home in each of the three languages. Of particular interest to Americans will be *Lover Man*, the text for which was supplied by the famous playwright, Maxwell Anderson. The other selections are: *Lost in the Stars*; *J'Attends un navire*; *Complainte de la Seine*; *Soerabaja Johnny*; and *Wie man sich bettet*. The recording is well up to Bost's usual high standard.

Bailes Nacionales (Latin-American Folk Dances). Native singers and instrumentalists. 5-10" discs (BO-BO-5019) in album. Bost Set BA-8. \$3.75. B

The purpose of this collection of records is to provide instruction in the performance of several less well-known Latin-American dances: the *zamba* of Argentina, the *pericon* of Uruguay, the *pasillo* of Colombia, the *joropo* of Venezuela and others. Irma Labastille has selected the dances and has directed the recordings. She has also written a 32-page booklet with a fascinating introduction and detailed instructions for the performance of each dance. A copy of this booklet is included with each set of these records. In most of the records instructions to the dancers are given in Spanish by one of the recording artists. These instructions are in the nature of the "calls" which we use in our American square dances.

Miss Labastille has apparently done an excellent job in the preparation of this album, and we are very sure that those persons who are interested in the folk dances of our Latin-American neighbors will find this group of recordings highly satisfactory. The recording throughout is of the best.

DICTION



The Story of the Juggler of Our Lady. John Nesbitt (narrator) with choir. 2-10" discs (D-23275 and D-23276) in album. Decca Set DA-357. \$2.

Every child in France is familiar with this famous French Christmas story but relatively few American children have ever heard it, although John Nesbitt has given it over the radio several times. Therefore, we have something new in Christmas stories for the little ones. It is a touching tale, and one that the children will like to hear over and over again. In this recording, Mr. Nesbitt is assisted by an adequate choir, which adds greatly to the charm of the recording. John Nesbitt is well known to radio and movie audiences; to the former for his short-subjects under his trademark "The Passing Parade," and to the latter as the narrator on Westinghouse's John Charles Thomas program. This set of discs, however, is, as far as we know, his recording debut.

If you are looking for a gift for a child from four to twelve, here is one that is sure to be enjoyed, and one that is in the very best of taste.

The Versicles and Responses at Mass. Rev. Paul L. Callens, S.J. 1-12" disc (NCS-1064). \$1.50.

Father Callens has made this recording to aid in training altar boys for service in the Roman Catholic Church. In addition to the Versicles and Responses, which are given according to the Roman pronunciation of the latin, Father Callens gives detailed instructions as to just what the server does in assisting the priest at the mass. The recording has been very carefully done and each word comes out clearly so that the student may easily catch it. A valuable record for every priest who has the responsibility of training young men for this important service.

Moore: The Night Before Christmas. One side, and **Francis Thompson: Little Jesus.** Basil Rathbone (narrator) with Robert Mitchell Boychoir. 1-12" disc (C-7407-M). \$1.

The little ones will certainly enjoy this fine record. The ever-popular *Night Before Christmas* with jingle bells and carols is grand, and the famous Francis Thompson poem *Little Jesus*, which is known to all parochial school children, makes a fine coupling. Basil Rathbone's diction is crystal clear, and so every word can be easily understood. The Robert Mitchell Boychoir adds a very pleasing musical embellishment. All in all, a fine record for the kiddies this Yuletide.



BOOKS OF MUSICAL INTEREST

Music for All of Us. By Leopold Stokowski. 340 pp. Simon and Schuster (New York). Price \$2.50.

Dmitri Shostakovich: The Life and Background of a Soviet Composer. Victor Ilyich Seroff in collaboration with Nadejda Galli-Shohat, aunt of the composer. 260+ vii. Illustrated. Alfred A. Knopf (New York). Price \$3.

Charles T. Griffes. The Life of an American Composer by Edward M. Maisel. xviii + 347 pp. Illustrated. Alfred A. Knopf (New York). Price \$3.50.

Dictators of the Baton. David Ewen. 305 pp. Alliance Book Corp. (Chicago). Price \$3.50.

The Music Goes Round. F. W. Gaisberg, 273 pp. Illustrated. The Macmillan Company (New York). Price \$3.

A Mingled Chime. An Autobiography by Sir Thomas Beecham, Bart. 330 pp. G. P. Putnam's Sons. (New York). Price \$3.50.

Arturo Toscanini—A Photobiography. Photographs collected by Susanne Winternitz Hoeller. Biographical sketch by Robert Haven Schauffler. Introduction by Dorothy Thompson. 56pp. Island Press (New York). Price \$3.

Musical Acoustics. By Charles A. Culver. xiii + 194 pp. Illustrated. The Blakiston Co. (Philadelphia). Price \$2.50.

NOTE: All of the above books have been reviewed in previous issues of *The New Records*. If your local dealer does not stock them, orders addressed to H. Royer Smith Co., Philadelphia 7, Pa., will be promptly filled. The prices quoted include postage to any point within U. S. A.

The first letters in the record number indicate the manufacturer: A—Asch, B—Brunswick, BO—Bost, C—Columbia, CA—Co-Art, CON—Continental, CPS—Contemporary Poets Series, CRS—Collector's Record Shop, CT—Concertone, CU—Columbia University Book Store, D—Decca, FRM—Friends of Recorded Music, G—General, GT—Gamut, HU—Harvard Film Service, IRCC—International Record Collectors' Club, KN—Keynote Recordings, MW—Hargail, MU—Musicroft, NCS—National Catholic Sound Recording Specialists, NMR—New Music Recordings, O—Odeon, OK—Okeh, PA—Parlophone, PAT—Pathé, PC—Paraclete, PD—Polydor, RF—Radiofunkens, SL—Shirmer's Library, T—Telefunken, TA—Tone Art, TE—Technichord, TM—Timely, and V—Victor.

The New Records B

A BULLETIN FOR THOSE INTERESTED IN RECORDED MUSIC

Issued Monthly by

H. ROYER SMITH COMPANY

"The World's Record Shop"

10TH & WALNUT STREETS

PHILADELPHIA 7, PA., U.S.A.

VOL. 11, NO. 11

JANUARY 1944

*By mail to any address
50c. per year*

A N album of records recently came to our attention which will very likely be of interest to students of the Bible, especially those who have occasion to read the Scriptures aloud. This album, entitled "Bible Readings," was issued in England by The Linguaphone Institute (London) and a limited number of copies were imported by record dealers in this country. The recordings were made under the supervision of the Religious Advisory Committee of the B. B. C. With this album is included a booklet of some thirty-six pages, the first half of which is devoted to a treatise on spoken English by A. Lloyd James, M.A., and the second half contains the text of the parts of the Bible which are spoken on the records. Anyone wishing to improve his speaking will find Mr. James' remarks and suggestions of inestimable value.

As we listened to these recordings, we wished that many of the ministers to whom we have listened had had the opportunity of hearing these discs, and that they might have been guided by Mr. James' very sound advice. The English on these records is English English at its best, pleasing to listen to and most easily understood. It is not, thank goodness, the exaggerated so-called Oxford English that so many of our American actors and preachers assume, with its *scriptchah* for *scripture*, *ideah* for *idea*, *evah* for *ever*, *actaw* for *actor*, and so on and so on.

The following selected readings have been taken from both the Old and New Testaments and the chapter and verse numbers are indicated: The Sweet Singer of Israel (2 Samuel I. 7-27); Comfort Ye, My People (Isaiah XL. 1-11); Ho, Everyone That Thirsteth (Isaiah LV. 1-5); Elijah and the Prophets of Baal

(1 Kings XVIII. 22-39); Counsel to Youth (Ecclesiastes XI; XII. 1-8); Wisdom (Job XXVIII); The Prodigal Son (Luke XV. 11-32); Psalm 139; Charity (1 Corinthians XII. 27-31; XIII); The Resurrection (1 Corinthians XV. 35-58); and Faith (Hebrews XI. 1-10, 32-40; XII. 1-2).

This album contains five 10-inch discs and booklet. The price is \$15.

* * *

Rise to Follow. An autobiography by Albert Spalding. 328 pp. Henry Holt & Co. (New York). Price \$3.50.

Albert Spalding hasn't written an autobiography but he has written a very interesting account of his life on the concert stage. *Rise to Follow* is a book of memoirs rather than an autobiography of the distinguished American violinist. We picked it up with the thought that we would skim through it and dash off a brief review, but we soon found that we were reading every word. Spalding hasn't padded it a bit; every paragraph has some interesting information or lively gossip about the places he has visited or some important musical personality. The names of the great in the world of music run through the whole text—Battistini, Caruso, Casals, Clément, Damrosch, Destinn, Dohnanyi, Elman, Garden, and so they go through the alphabet to Ysaye.

We found the author's experiences during his several concert tours through the Russia of the czars before World War I as interesting and amusing a travelogue as we had read in many a long day. The chapters devoted to his life in the army during the war are of lively interest. Spalding was in the flying corps in

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Italy and Captain Fiorello H. LaGuardia was his superior officer. It would seem that the author has had a very full and very happy life, and he tells of it in a most interesting way in his book. Certainly he has had very few dull moments.

A carefully prepared index makes it possible to find quickly any interesting anecdote about the great or near great persons who are mentioned in the text. So many of the musical personalities who appear in this book have also appeared in the various record catalogues, that anyone interested in recorded music will find Mr. Spalding's story of particular interest.

* * *

Music on My Beat. By Howard Taubman. 267 pp. Simon and Schuster (New York). Price \$2.50.

Mr. Taubman, who writes on musical subjects for *The New York Times*, is known to a great many record collectors because of his authoritative reviews of phonograph records that appear in the Sunday edition of that inimitable newspaper. Therefore our readers will very likely have more than a casual interest in his new book.

Mr. Taubman has been reviewing music for the past thirteen years and during that time has interviewed practically all of the important musicians of our time. His book is just what its title implies — information and anecdotes that he has picked up during his years of regular newspaper work. It is chock-full of pithy tales about outstanding musical personalities; just such stories as one might expect to find in a lively "gossip column." His several chapters on the "Glamour Boys" — Toscanini, Stokowski, Koussevitzky, *et al*, make rare reading. Some of the anecdotes are old but most of them were new to us.

We found his chapter on "The Boys in the Orchestra," which deals with the relationship between the one hundred or so men in a symphony orchestra and the conductor of unusual interest. It would be a very good thing if a conductor upon taking over the direction of an orchestra for the first time, would sit down and carefully read this meaty discourse. It would

save him many heartaches and insure much better musical results.

Of particular importance to those who are interested in recorded music, is the author's chapter "On Black Disks." It is short but full of interesting information.

Nearly every chapter might be commented upon with profit, but time and space will not permit that. We hope that we have indicated the tone of Mr. Taubman's book sufficiently to entice those persons, who might be interested, to investigate this exciting little volume. A carefully prepared index adds to its usefulness.

* * *

Neither Victor nor Columbia prepared a January release, devoting all of their production to older recordings that have been out-of-stock for quite some time. However, both companies have February lists in preparation, and plan to make releases of new records each month thereafter. Thus the present issue of **THE NEW RECORDS** is a very small one.

* * *

IMPORTANT NOTICE. All prices quoted in **THE NEW RECORDS** are list prices *exclusive of excise tax*. In ordering please add 5% to list prices quoted.

ORCHESTRA



Thomas: Mignon — Overture. NBC Symphony Orchestra conducted by Arturo Toscanini. 1-12" disc (V-11-8545). \$1.

It is said that Toscanini is particularly fond of this lovely selection and as one listens to the present recording it would certainly seem so, for we do not know when we have ever heard it played so beautifully. The great maestro seems to carry it along fondly in his hands to the spirited finale, and then he injects into it the brilliant finish that leaves one breathless. The meticulous care he uses in bringing out each delicate nuance holds the listener in rapt attention. As the reproduction is of the best, we have here a disc that may be recommended without reservations of any kind.

After we wrote the lines above, we read Howard Taubman's new book *Music on My Beat* and found this: "When Toscanini makes records, he works with the intensity that marks his rehearsals and concerts. . . . I once watched him in a session. It took him an hour to make the Overture to *Mignon*, which another conductor would have batted out in one try."

CHORAL



Lasso: Missa puisque j'ay perdu — Kyrie and Benedictus. Sung by the Choir of the Pius X School of Liturgical Music. 1-12" disc (NCS-1063). \$1.25.

During the Summer Session of 1942 the Choir of the Pius X School of Liturgical Music recorded these two parts of a mass by the great Netherland 16th century musician, Orlando di Lasso. They are very nicely sung and those persons who are interested in liturgical music will very likely welcome this fine disc. Judging from the Kyrie and the Benedictus, it would seem that the present mass is sufficiently attractive to warrant further investigation by the recording companies. It is available in modern form, having been edited by Proske and included in his *Musica Divina*.

On the Kyrie side of this disc, the choir does not get started promptly, and there is no music on the record until the needle travels about a quarter of an inch. We merely mention this, so that persons who purchase this record will not think that there is something wrong with their particular disc.

VOCAL



Armenian Folk Songs. Yenovk Der Hagopian (baritone) with saz and shepherd's pipe accompaniments by Samuel Haidostan. 4-10" discs in album. Ashoogh Set No. 1. \$6.50.

This set of discs is recommended for those who would like to sample some authentic Armenian music. Music which is the spontaneous and natural expression of the Armenian people, depicting their primitive emotions, their homes, fields, love, death, war and valor. Nearly all of Armenian music is characterized by a sense of piety, fervor and purity. The most impassioned of Armenian love songs are all free from any hint of sensuality.

Most of the songs in this collection are by the famous 18th century minstrel, Sayat Nova, who was born in Tiflis in 1719. He became the court minstrel to King Heracles II of Georgia, and the story is told that he fell deeply in love with the king's daughter, and because he could not marry her, he took holy orders and ended his days in the monastery of Hoghbad. In his latter days he was ordained a bishop. Nova wrote both the lyrics and the music for the songs that Mr. Hagopian sings on these records.

In addition to Nova's songs, this collection also contains some lively dance songs and a Kurdish song. The Kurdish song is a funeral chant such as the wife of a Kurdish chief would sing over the body of her husband who had been killed in battle.

Mr. Hagopian has a pleasing baritone voice which seems to fit this music perfectly. The accompaniments

of Mr. Haidostan on the saz (Armenian lute) and the shepherd's pipe are interesting.

The recording has been faithfully accomplished and the surfaces of the discs are passable. R.

Early American Ballads. Sung by John and Lucy Allison with chorus. 3-10" discs (KN-533 to KN-535) in album. Keynote Set K-102. \$2.75.

John Allison is one of the most noted collectors of American folk songs, and with his partner, Lucy Allison, has given numerous recitals in this field in all parts of the country. The songs contained in the present album are not those that might have been heard in the early colonial drawing-rooms but rather those that might have been sung by groups of ordinary every-day people of the period. The Allisons provide their own accompaniments, using an accordion and a guitar, and are assisted by a good but not highly polished chorus. The idea seems to be to present these songs of the people just as one might have heard them in early colonial times. In this they have been most successful and the atmosphere of these recordings is certainly ideal. Those persons who are interested in music of this character will find this album highly satisfactory. An excellent booklet giving the words of each song with appropriate explanatory notes is supplied gratis.

The following songs make up this interesting collection: *Patriotic Diggers; The Greenland Fishery; Ballad of Saratoga; Peter Parker's Song; Unfortunate Miss Baily; Escape of Old John Webb; Nantucket Lullaby; and Ballad of the Tea Party.*



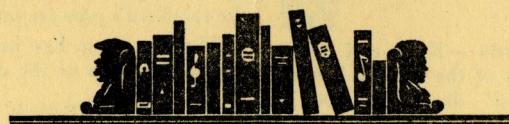
DICTION

Poetry Readings. Spoken by Miriam Davenport Gow. 2-12" discs (NCS-511 and NCS-513) \$2 each.

Poe: Annabel Lee; Bryant: To a Waterfowl; Dickinson: Chartless. One side, and Longfellow: The Legend Beautiful from Tales of a Wayside Inn. NCS-511.

Francis Thompson: Little Jesus and Lines for a Drawing of Our Lady of the Night. One side, and Thompson: To a Snowflake; Hopkins: Rosa Mystica. NCS-513.

Miss Gow is Professor of Speech and Drama at College of Chestnut Hill and Boston College School of Dramatic Arts and on these discs has given very sympathetic readings of these lovely poems. Many students will know these selections and will welcome the opportunity of having them read for them by such an able artist as Miss Gow. Recordings of poetry are becoming more and more popular and the present discs should add considerably to the interest in recordings of this type. These records may be purchased separately.



BOOKS OF MUSICAL INTEREST

Rise to Follow. An autobiography by Albert Spalding. 328 pp. Henry Holt & Co. (New York). Price \$3.50.

Music on My Beat. By Howard Taubman. 267 pp. Simon and Schuster (New York). Price \$2.50.

The Record Book. By David Hall. 1070 pp. Smith & Durrell, Inc. (New York). Price \$4.95.

The Gramophone Shop Encyclopedia of Recorded Music. George Clark Leslie, Supervising Editor. 558 pp. Simon and Schuster, Inc. (New York). Price \$3.95.

The History of Music in Performance. Frederick Dorian, with an introduction by Eugene Ormandy. 387 pp. Illustrated. W. W. Norton & Co., Inc. (New York). Price \$4.

The Real Jazz. Hugues Panassie. Trans. by Anne S. Williams. Adapted for American publication by Charles E. Smith. 326 pp. Smith & Durrell (New York). Price \$2.50.

Yearbook of Popular Music. By Paul Edward Miller. 195 pp. PEM Publications (Chicago). Price \$3.75.

Beethoven. By Emil Ludwig. Translated from the German by George Stewart McManus. 356 pp. Illustrated. G. P. Putnam's Sons (New York). Price \$3.75.

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The New Records

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Issued Monthly by

H. ROYER SMITH COMPANY

"The World's Record Shop"

10TH & WALNUT STREETS

PHILADELPHIA 7, PA., U.S.A.

VOL. 11. NO. 12

FEBRUARY 1944

By mail to any address
50c. per year

THIS issue of THE NEW RECORDS completes the eleventh year of its publication; a difficult year for the record industry. Government restrictions on the use of shellac, and the manufacture of millions of V-Records for our armed forces, have greatly curtailed production of records for the home market. However, the government has recently more than doubled the amount of shellac that may be used, and its orders for V-Records have been pretty well filled, so that it would seem that record collectors at home may expect a reasonably steady supply of new recordings from this point on. Victor and Columbia have quite substantial lists for February and plan to issue new releases each succeeding month. That will be a great help to us, and will make the coming issues of THE NEW RECORDS larger in content and far more interesting than they have been for the several months just past.

Despite the troubles of the industry, THE NEW RECORDS has increased its subscription list very materially during the last year. Every month brings us many new subscribers, more than enough to offset the large number of our readers who have gone into the armed services. At present we have more subscribers than we have ever had. Our readers are in no way limited to those persons who purchase records from us. As a matter of fact, we do not believe that twenty per cent of our subscribers are customers. Anyone is welcome to subscribe by simply sending in the small subscription fee (50 cents per year to any address).

A great many subscriptions end with this issue—if yours does, please return the enclosed blank promptly in order that you may not miss any issues. If you have already renewed your

subscription — many of our subscribers send in their renewals without waiting for the notice — please disregard the renewal blank enclosed.

We are continually receiving requests for back copies and we are pleased to say that we can still supply all but a few numbers. The price is 5 cents each or 50 cents for a complete volume of twelve issues.

* * *

"Phonograph records amplify the printed text" might be a good headline for this little review. Several years ago *So to Speak—A Practical Course to Develop Personality and Power Through Effective Speech* by Elisabeth Ferguson von Hesse was published by Frederick A. Stokes Company (New York). It met with immediate success and at present is in its seventh printing. The initial success of this book may have been largely due to the long list of distinguished persons who have been Mrs. von Hesse's pupils — the list was headed by none other than the very able speaker and writer, Eleanor Roosevelt, but the continued demand for the book was due to the value it held for the average student. It must have helped many to improve their "Personality and Power Through Effective Speech."

Mrs. von Hesse realized recently that the printed text could not be heard, and that to hear the exercises that she prescribes in her book would be of inestimable value to the student. Therefore, in collaboration with the Linguaphone Institute, she made a set of six records containing eleven lessons, which illustrate effectively the cardinal points in her book. A very carefully prepared Study Manual of some seventy-eight pages was then printed for use with the records. The complete course is

BUY U. S. WAR BONDS AND STAMPS

now available. It consists of the book *So to Speak* (498 pp.), the album containing the six records, and the Study Manual. The price for the complete course is \$27.50 (postpaid within the U. S. A.).

* * *

Tchaikovsky. By Herbert Weinstock. xii + 386 + xxx pp. Illustrated. Alfred A. Knopf (New York). Price \$5.

Tchaikovsky is such a well-known and popular composer that most music lovers feel that they know a great deal about the life of this great Russian musician. We felt the same way. We did not realize that we had never read a really complete biography of him. In fact, until we read Mr. Weinstock's book, it did not occur to us that we knew very little about the conditions under which he produced the works which are so familiar to us—his Fifth and Sixth Symphonies, his First Piano Concerto, and the Nutcracker Suite—all of which are in our record library, and which we hear time after time in the concert hall and over the radio. We certainly knew little of his numerous journeys throughout Europe and his one memorable trip to America. We are afraid that we must plead guilty to knowing little about the life of this great musical personality save that which we gleaned from Mrs. Bowen's best seller of a few years ago, *Beloved Friend*. This story of Tchaikovsky's unique platonic love affair with Madame von Meck, a highly neurotic lady whom he had never met, makes interesting reading, but fails utterly to give us a well-rounded picture of Tchaikovsky's musical life. In fact, Mr. Weinstock is the first writer to give us a complete biography in English of Russia's outstanding composer.

The present work is monumental in that it covers Tchaikovsky's life in great detail from the cradle to the grave, and as it is fully indexed, it makes an excellent reference book. A list of Tchaikovsky's works (the most complete that we have ever seen), and an excellent bibliography, add greatly to the usefulness of this fine volume.

During recent years the Soviet government has encouraged research and publication of much data on Tchaikovsky and Mr. Weinstock

has used this new information to the fullest. As one studies his book, it is evident that Mr. Weinstock has spared no pains and has given indefatigable labor to the compilation of this definitive biography.

* * *

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ORCHESTRA



Chausson: Symphony in B flat major, Op. 20. Chicago Symphony Orchestra conducted by Frederick Stock. 4-12" discs (V-11-8491 to V-11-8494) in album. Victor Set M-950. \$4.50.

It is greatly to the advantage of lovers of unusual symphonic music to have this rarely beautiful work so well recorded in the present set of records which RCA Victor offers as a memorial to the late Frederick Stock, conductor of the Chicago Symphony Orchestra. We imagine that this is probably the last recording that Stock made for Victor before his regretted death, and it is a fine final tribute to his integrity as a musician and his talent for the unfolding and revealing of symphonic detail.

Ernest Chausson, a lonely and sensitive figure in the world of music, was born of well-to-do parents in 1855. Contrary to their wishes, he embarked on a career of music, placing himself under the guidance of Jules Massenet, composer of *Thais* and *Manon*. Massenet, however, for all his worldly, graceful talent and facility, was not the man for Chausson, who, with his lofty and incorruptible ideals of abstract music, felt no gravitation towards the world of the stage and the theater where Massenet reigned so successfully.

Therefore Chausson forsook his teacher and placed himself under the influence of the idealistic Cesar Franck, for whom music was a religion. This was a fortunate change and proved just the right move. Chausson was greatly inspired by Franck, and the symphony written just two years after Franck's D minor shows the influence and regard which the earlier work engendered. We would hasten to assure our readers, however, that there is nothing imitative in this Symphony. It is pure Chausson, and stands as a lofty and distinctive piece.

The symphony has been recorded once before, by Pierre Coppola and the Paris Conservatory Orchestra. While this is a good performance, it cannot compare, technically, with the present set, for it was recorded a good many years ago, circa 1930.

We heartily recommend the present album from every standpoint, and it serves as a fitting final testimonial to the man who conducted.

D.

Debussy: Images, pour orchestre. San Francisco Symphony Orchestra conducted by Pierre Monteux. 2-12" discs (V-11-8520 and V-11-8521) in album. Victor Set M-954. \$2.50.

Any new album by Pierre Monteux and the San Francisco Symphony Orchestra is a matter for rejoicing, particularly when it is a French work, which M. Monteux projects with such complete authority and belief.

Here we have two selections from Debussy's suite, "Images." The most celebrated and the longest section, "Iberia," is missing, but that particular passage has been satisfactorily recorded on many occasions. There was, however, much need for up-to-date, authentic recordings of the two sections here presented on two twelve-inch records.

Gigues Tristes and *Rondes de Printemps* show the composer — in his most characteristic vein — music that is now pleasant and grateful to our ears, but which not so very long ago created consternation and confounded the critics. The two panels recorded here are apt to be often lost in the shadowy imagery of the more imposing and far better known *Iberia*, but they are equally admirable, and equally worthy of repeated hearings.

Mr. Monteux's approach, as might have been expected, is delightful. This venerable conductor, who is often spoken of among musicians as the *French Toscanini*, can conduct music of this type as no one else living. The orchestra he has at hand is excellent, quite a revelation to us Easterners who are apt to think symphonic renditions are synonymous with Boston, Philadelphia and New York. The reproduction is all that could be asked for and boasts unusual clarity of the infinite detail. D.

Holst: The Planets, Op. 32. Toronto Symphony Orchestra conducted by Sir Ernest MacMillan. Seven sides, and Elgar: *Imperial March, Op. 32* (Diamond Jubilee, 1897). B. B. C. Symphony Orchestra conducted by Sir Adrian Boult. 4-12" discs (V-11-8412 to V-11-8415) in album. Victor Set M-929. \$4.50.

This is an excellent recording of four of the seven movements which go to make up Gustav Holst's symphonic suite, "The Planets." *Mars*, *Venus*, *Mercury* and *Jupiter* have been brilliantly rendered here by Sir Ernest MacMillan and the Toronto Symphony Orchestra, and they enjoy a technical reproduction of unusual sonority and naturalness, the impression of a large hall (without any disturbing echo) greatly enhancing the power of the British composer's heroic subject.

Gustav Holst was a British composer of Swedish descent, born in 1874; his death occurred in 1934. He was much interested in unusual languages and astrology, and it was the latter hobby that inspired him to compose this beautiful suite, in which he views the seven planets of our solar system quite objectively.

"The Planets" is a thoroughly original piece of music and it has been recognized now (1944) as occupying a place of great importance in the field of modern English music. The contrasts in this score are remarkably vivid and the entire piece is permeated by a strong sense of beauty and integrity. It is music that you will thoroughly enjoy listening to, particularly in this very felicitous rendition.

The work was composed during the years 1914-1917, and in its entirety also boasts musical panels which depict *Neptune*, *Uranus* and *Saturn*.

The work was recorded some years ago in its entirety by the composer, the London Symphony Orchestra and a chorus, but that set of records cannot even remotely compare with the transparency of the present recording. D.

Coates: Cinderella (A Fantasy). The London Philharmonic Orchestra conducted by Eric Coates. 2-12" discs (C-7403M and C-7404M) in album. Columbia Set X-239. \$2.50.

Cinderella is a thoroughly representative piece of work from the pen of that altogether charming English composer, Eric Coates. It is one of several pieces of fanciful fairy music, light and graceful, which this composer has written. The present composition can be used for a ballet or treated as a concert piece.

It is distinctly program music and the well-known tale can be easily followed on the three record-sides it occupies. The fourth side contains an altogether palatable concert-waltz called *Footlights*, which is gay and tuneful.

In an age which seems to admit little between Bach and Beethoven on one side and swing and boogie-woogie on the other, it is quite delightful to renew our acquaintance with the lighter classics.

The music is excellently recorded and expressively conducted by the composer himself. D.

Young: For Whom the Bell Tolls. Victor Young and His Concert Orchestra. 3-10" discs (D-23288 to D-23290) in album. Decca Set A-360. \$2.75.

D-23288 The Massacre and Love Theme
Pablo's Gypsy Cave

D-23289 The Earth Moved
Pilar's Warning

D-23290 Maria's Tale of Horror
Roberto's Farewell

Tens of thousands of persons have seen Paramount's outstanding picture *For Whom the Bell Tolls* and most of them will undoubtedly remember Victor Young's musical score for this great hit of the cinema. Decca probably had this vast audience in mind when arrangements were made for recording these selections from the score.

It is not by any measure great music, but it did fit the picture admirably, and if you are one of those who saw the film, you will very likely get a lot of

real enjoyment from this set of records. Mr. Young has assembled an adequate orchestra, and the recording has been very carefully done.

Strauss: Blue Danube Waltz. NBC Symphony Orchestra conducted by Arturo Toscanini. 1-12" disc (V-11-8580). \$1.

Toscanini gives us the complete uncut version of the most popular waltz ever written, on two sides of this outstanding disc. It is played with the usual Toscanini thoroughness and meticulous attention to detail — the definitive recording of the *Blue Danube Waltz*. Here is a disc that bars all criticism; one that will make the "best sellers" list the day it is released. Reproduction — Victor's best.

Haydn: L'isola disabitata — Overture. Indianapolis Symphony Orchestra conducted by Fabien Sevitzky. 1-12" disc (V-11-8487). \$1.

Here is a treat for the jaded musical palate — a charming bit of Haydn that was new to us, and very possibly will be new to many of our readers. All we could find out about *The Uninhabited Island* was that it was composed in 1779. However, the overture is tuneful and pleasing, and we wish to congratulate Mr. Sevitzky upon his perspicacity in finding it and for the lovely way that he presents it on this unusual disc. The reproduction is of the best.

CONCERTO



Mozart: Concerto No. 12 in A major (K449). Louis Kentner (piano) and the London Philharmonic Orchestra conducted by Sir Thomas Beecham. 3-12" discs (C-71492 to C-71494) in album. Columbia Set M-544. \$3.50.

Mozart's piano concerto No. 12 in A major (K. 414) is not often played. The reason for this is hard to fathom, when one listens to the elegant, sparkling music that issues from these surfaces. But the fact stands that this is not one of his more often played concerti. The real reason is that Mozart wrote about fifty concerti and smaller pieces, the greater part of them employing the piano for their solo instrument. It is therefore only natural, that for exigencies sometimes quite outside those of taste and discrimination, a few and often many of these compositions fall into comparative obscurity.

The present concerto is in every way delightful and very characteristic of Mozart's gayety and wit, delicacy and charm.

The recording at hand must have been made not so long before the beginning of the present war; the mellowness and roundness of the sounds that one hears are characteristic of the best of the sets issued by Columbia of Sir Thomas Beecham and the London Philharmonic Orchestra.

Louis Kentner, a young pianist, whose name is perhaps not well known in this country, was born

in Karwin, Silesia, in 1905, of Hungarian parents. In late years he has settled in England and become a virtuoso who commands respect of the most critical. He gives an excellent account of himself in this concerto, particularly in the exquisite second movement. As for Sir Thomas, nothing new need be said of him as an interpreter of the most aristocratic of composers. His work here is on a plane with his famous conducting of the "Magic Flute" — more cannot be said. D.

CHORAL



Fauré: Requiem. Les Chanteurs de Lyon and Le Trigintour Instrumental Lyonnais under the direction of E. Bourmauck with organ accompaniment by Edouard Commette. (Sung in Latin.) 5-12" discs (C-69423D to C-69427D) in album. Columbia Set M-354. \$5.50.

Columbia has selected Fauré's *Requiem* for its "record classic" re-issue this month. The following annotation appeared in THE NEW RECORDS upon its initial release in February, 1939.

One of America's outstanding authorities on liturgical music, Herbert Boyce Satcher, in writing of this work in *Disques*, makes the following very interesting comments:

"Fauré's *Requiem* was first sung in the Church of the Madeleine (Paris) on January 16, 1888. Strictly speaking it is not a liturgical work, as the text of the Mass has been considerably altered, but perhaps in the lax and legendary 90's before the promulgation of the *Motu Proprio*, and in Paris where many things are (or were) permitted, it was so used. The Church of the Madeleine was noted for the sensuousness of its music. Perhaps the leniency even extended to deviations from the prescribed text.

"As a piece of religious music of a personal and subjective character, without reference to the Liturgy, the Fauré *Requiem* might be called the French counterpart of the Brahms *Requiem*. Dr. Rene Agravain, in his recent book *Religious Music*, speaks of Fauré as 'the ever-memorable and pure Musician,' and says that 'if he has risked in his *Requiem* some retouches of the Latin text which are not authorized by the rubrics, that is indeed the only reproach that can be addressed to the poem of serenity which renders with such transparent and exquisite originality the peace of the soul in the presence of death; this luminous work exhales and chants "repose" (*et lux perpetua* . . .); its conception of death is that of the Church, who petitions for her children repose and light.'

This work is unquestionably one of the finest religious works to come from France and is worthy of the attention of every serious music lover. We are glad to report that the present recording is highly satisfactory in every respect and is vastly superior to the earlier recorded version by the Choir of the Bach Society (Paris).

Gretchaninoff: Glory to Thee, O Lord (Twofold Litany). One side, and **Tchesnokoff: Save Thy People, O God!** General Platoff Don Cassock Chorus conducted by Nicholas Kostruoff. 1-12" disc (V-11-8514). \$1.

Two fine sacred selections both featuring a baritone solo voice with chorus — truly Russian to the core. Admirers of this splendid chorus will welcome this new addition to their recorded repertory. Faithfully recorded.

VOCAL

One Touch of Venus — Selections. Mary Martin (soprano), Kenny Baker (tenor), with the "One Touch of Venus" Chorus and Orchestra. 5-10" discs (D-23292 to D-23296) in album. Decca Set A-361. \$4.25.

Following the terrific success of its recordings of selections from *Oklahoma* by the original New York cast, Decca offers this album of selections from the New York smash hit *One Touch of Venus*. Broadway brought to your living-room via the phonograph might be one way of describing these albums. It's grand stuff and a great many persons have got a lot of enjoyment from the *Oklahoma* set and will very likely welcome this fine set of recordings from *One Touch of Venus*.

All of the important numbers from the show are included in the present album, even the two ballet numbers *Forty Minutes for Lunch* and *Venus in Ozone Heights* are added to the following selections: *I'm a Stranger Here Myself*; *Westwind*; *Foolish Heart*; *The Trouble With Women*; *Speak Low*; *That's Him*; *Wooden Wedding*; and *Finaletto*.

Mary Martin and Kenny Baker are experts at recording and they are ably supported by a good chorus and orchestra. Kurt Weill has supplied much pleasing music and Ogden Nash some very clever lyrics. Nothing but praise for this album. R.

PIANO

Latin-American Classics. Ernö Balogh (piano). 3-12" discs (CON-4009 to CON-4011) with album. Continental Set A-103. \$3.50.

A good subtitle for this group of recordings might be "The Good Neighbor Album," for it will introduce a number of selections by some of our "good neighbors" from Latin-America played by the distinguished pianist and composer from Budapest, Ernö Balogh. Mr. Balogh was a student of Bartók and Kodály in his native city, and later studied with



Leonid Kreutzer in Berlin where he made his début as a pianist in 1920. He came to the United States as accompanist of famous singers and instrumentalists and also has appeared as soloist on many occasions. His compositions, which have been published in both Europe and America, include some chamber music, many pieces for pianoforte, and numerous songs.

The cream of Latin-America composers is represented in this album. Hector Villa Lobos is represented by his *Saudades das selvas* (Brasileiras No. 2), Lorenzo Fernandez by his *Valse Suburbaine*, Fructuoso Vianna by *Corta-Jaca*, Ernesto Lecuona by three pieces, *Malaguena*, *Andalucia*, and *Gitanerias*, and Francisco Mignone by *Congada* and *Microbinho*.

All of the selections are played with a fine regard for their content and Mr. Balogh displays a technique worthy of the highest praise. If you would like to sample some piano music from Latin-America, you can do no better than to investigate this lively and charming album. The recording is well up to present-day standards and the record surfaces are quite smooth. R.

Enesco: Roumanian Rhapsody No. 1. Arthur Whitemore and Jack Lowe (pianos). 1-12" disc (V-11-8515). \$1.

The famous young pianists Whitemore and Lowe have arranged this popular Enesco selection for two pianos and give a brilliant recording of their version on this disc. We much prefer the original orchestral version, of which several recordings are available, but we suppose that two-piano fans will fancy this one. It's a matter of personal preference — you pays your money and you takes your choice.

ORGAN



Bach: Triple Fugue in E flat major (St. Anne). Joseph Bonnet (organ). The Hammond Museum Organ, Gloucester, Mass. 1-12" disc (V-11-8528). \$1.

The present version of this famous fugue was edited by Widor and Albert Schweitzer, and Mr. Bonnet produces a recording that should warm the hearts of all lovers of fine organ music. Victor has done a marvelous job of reproduction. This disc rates nothing but praise.

We recall a fine recording of this work by E. Power Biggs on two Technichord records, which are, of course, no longer available. Mr. Biggs played the Prelude also, which generally precedes the Fugue which Mr. Bonnet has recorded so beautifully. Bach considered them two pieces and they were separated when they were published, but most players now play them as parts of the same work. Perhaps Mr. Bonnet will give us a recording of the Prelude some day; it would be very welcome indeed.

VIOLIN



Wieniawski: Scherzo Tarantelle, Op. 16. One side, and Suk: Burleska, Op. 17. Nathan Milstein (violin) with piano accompaniment by Artur Balsan. 1-12" disc (C-71498D). \$1.

Typical violin concert pieces played with spirit and displaying Milstein's marvelous technique. Superb reproduction is an added feature of this attractive disc.

DICTION



Whitman: Leaves of Grass — Excerpts. Ralph Bellamy (reader). 4-12" discs (V-11-8524 to V-11-8527) in album. Victor Set M-955. \$4.50.

Victor chose wisely in selecting Ralph Bellamy to record these excerpts from Walt Whitman's *Leaves of Grass*. Mr. Bellamy has caught the spirit of the great poet of democracy, and the gentle shadings in his various readings are a joy to the ear and a thrill to the inward spirit of the listener. For those who like to sit quietly and listen to fine poetry beautifully read, these discs hold hours of keen enjoyment. These recordings are not ones to be played through and laid aside; for full enjoyment they should be repeated several times at one sitting. The first hearing or two just puts one in the proper mood to appreciate the beauty and deep spiritual meaning of the poetry.

The text of each selection, just as Mr. Bellamy reads it, will be found on the inside covers of the album, and this reviewer found that following the printed words as they were spoken added greatly to the enjoyment and understanding of these superb poems.

From the purely commercial point of view, Victor might have been wiser, if the time and money spent upon the preparation of this set had been spent on an item with a wider appeal. However, the cultural value of this album cannot be questioned and the few who may get a great spiritual lift from hearing fine poetry beautifully read are the gainers. The market for recordings such as these has never been fully tapped; perhaps the demand for this item will be greater than most of us expect at the moment. It will be interesting to observe the public's reaction.

R.



BOOKS OF MUSICAL INTEREST

Rise to Follow. An autobiography by Albert Spalding. 328 pp. Henry Holt & Co. (New York). Price \$3.50.

Music on My Beat. By Howard Taubman. 267 pp. Simon and Schuster (New York). Price \$2.50.

The Record Book. By David Hall. 1070 pp. Smith & Durrell, Inc. (New York). Price \$4.95.

Music for All of Us. By Leopold Stokowski. 340 pp. Simon and Schuster (New York). Price \$2.50.

Dmitri Shostakovich: The Life and Background of a Soviet Composer. Victor Ilyich Seroff in collaboration with Nadejda Galli-Shohat, aunt of the composer. 260+ vii. Illustrated. Alfred A. Knopf (New York). Price \$3.

Charles T. Griffes. The Life of an American Composer by Edward M. Maisel. xviii + 347 pp. Illustrated. Alfred A. Knopf (New York). Price \$3.50.

The History of Music in Performance. Frederick Dorian, with an introduction by Eugene Ormandy. 387 pp. Illustrated. W. W. Norton & Co., Inc. (New York). Price \$4.

Dictators of the Baton. David Ewen. 305 pp. Alliance Book Corp. (Chicago). Price \$3.50.

NOTE: All of the above books have been reviewed in previous issues of *The New Records*. If your local dealer does not stock them, orders addressed to H. Royer Smith Co., Philadelphia 7, Pa., will be promptly filled. The prices quoted include postage to any point within U. S. A.

The first letters in the record number indicate the manufacturer: A—Asch, B—Brunswick, BL—Biblietone, BO—Bost, C—Columbia, CA—Co-Art, CON—Continental, CPS—Contemporary Poets Series, CRS—Collector's Record Shop, CT—Concertone, CU—Columbia University Book Store, D—Decca, FRM—Friends of Recorded Music, G—General, GT—Gamut, HU—Harvard Film Service, IRCC—International Record Collectors' Club, KN—Keynote Recordings, MW—Hargail, MU—Musicraft, NCS—National Catholic Sound Recording Specialists, NMR—New Music Recordings, O—Odeon, OK—Okeh, PA—Parlophone, PAT—Pathé, PC—Paraclete, PD—Polydor, RF—Radiofunkens, SL—Shirmer's Library, T—Telefunken, TA—Tone Art, TE—Technichord, TM—Timely, and V—Victor.